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The aim of this course for grades 10-12 is to develop in students their command of language through their use of it. It tries to guide the student through the actual process of composition, avoiding the treatment of the pre-writing stage and the writer's situation. The instruction material is divided into six categories (Conciseness and Clarity, Diction, Sentence Construction, Unity, Amplification, and Coherence) which are developed in the three grades through 33 teaching units. Each unit states the specific rhetorical principle under consideration; presents a bibliography and procedures for teaching the concept, often indicating how texts, duplicated material, and other resources may be utilized; and concludes with literature-correlated assignments, student writing samples, and comments on the samples. All of the units are practical examples of methods, materials, and assignments tested in the classroom and proved viable. (lh)

SEQUENTIAL EXPOSITION

ST. LOUIS PARK SCHOOL DISTRICT NO. 283

ST. LOUIS PARK, MINNESOTA

A COURSE IN SEQUENTIAL EXPOSITION

Grades 10-12

Developed by the English Department staff at St. Louis Park Senior High.

1967

A Course In Sequential Exposition

St. Louis Park District 283

1966-67

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FOREWORD

This curriculum guide is the result of a need for a higher degree of uniformity in the teaching of writing skills at the senior high school level, but even more important, to fill a void in the professional training of teachers of English.

Though some teachers have adequate backgrounds in this area of language arts, national studies indicate that the majority have had little, if any, formal training in the teaching of this important skill. At least more teachers feel less secure in teaching writing than they do in the teaching, for example, of literature and grammar.

Practically all members of the St. Louis Park English Department contributed portions of the material found in this publication, but special acknowledgement for its final form is due Mr. David Litsey, Chairman of the English Department.

The St. Louis Park School Board is to be commended for its recognition of the need for this publication. The appropriation of necessary funds for its preparation is deeply appreciated by the entire staff.

We are confident that this guide will be in constant use and will ultimately result in benefits to the students of St. Louis Park Senior High School through improved instructional practices.

Edward Foltmer
Director of Secondary Education

Harold R. Enestvedt
Superintendent of Schools

FOREWORD

This Sequential Composition Guide represents the fruition of what a few years ago seemed a wild dream. Perhaps even today it will seem to many a presumptuous and premature bit of pedagogy. To the twenty-three teachers who have spent two academic years and the better part of one summer in developing these concepts and pragmatic units, however, such is certainly not the case. Teachers have grown and matured with the working out of each category and the realization of the feasibility of the teaching of writing. Indeed, this Curriculum Guide is based on the premise that good teaching is derived from and tested by experience. All the ideas and resources contained herein have been so practically developed.

This Guide prevents much of the overlap and neglect so usual in school composition programs. It clearly allocates work in six discrete rhetorical categories among the three grades. The total of thirty-three units are based on rhetorical principles, not grammatical, mechanical, or logical. One learns to use language by using it, not talking about it. Where textbooks would be helpful, we have not hesitated to cite pages. Where conventional rhetoric texts break down and where lazy teaching avoids the really gruelling problems of writing, this Guide, in a sense, dares venture.

This sequential program owes its completion to the unselfish and faithful contributions of the entire English staff and the administration. But the guiding hand for the past two years has been that of Mrs. Margaret Freeman, writing liaison of the department. She has given rare talent and energy to what has been perhaps the largest single undertaking in the history of the St. Louis Park English Department. The administration, needless to say, has been behind us in a very real way--reducing class loads where possible, showing the vision to move towards a composition period for the entire department.

FOREWORD
(cont.)

The efforts of Edward Foltmer, Director of Secondary Education, and Bertil Johnson, Senior High School Principal, are appreciated. Final appreciation certainly goes to the St. Louis Park School Board which has had the courage to suggest that writing does have a kind of educational priority and to encourage the English Department in the attainment of its goal.

David M. Litsey, Chairman
English Department
August 1967

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COMPOSITION PHILOSOPHY AND OBJECTIVES

The goal of the St. Louis Park Senior High English Department is to help all pupils of at least average intelligence become competent writers. Our goal is operational: to have students exhibit their command of language by being able to use it--apart from being able to talk about it or describe it. Because of the high correlation between innate intelligence and the ability to write, the average student will probably not become a skillful writer of imaginative prose. He can, however, become a fairly competent writer of exposition.

Over ninety-five percent of the writing program is expository rather than creative. This mirrors the dominance of exposition in the collegiate, business, professional, and work-a-day world. Moreover, exposition is highly teachable, whereas imaginative writing is difficult, if not impossible, to teach. The latter can best be handled in small, elective classes that provide the mood and opportunity for free play of the imagination, together with effective individual and group critique. The school does urge a good deal of individual, extra-credit imaginative writing where student and teacher can work together in a tutorial arrangement.

There are several things this Composition Guide does not do. For one thing, it makes no detailed attempt to treat the analysis of the writing situation (i.e., who is the writer's audience? What will he need to know about the subject? What does he already know? How might the writer best succeed in his purpose with the audience?) as it relates to the proper emphasis and tone of the paper. Such considerations are the province of each teacher for each writing assignment. All the units will go into broad rhetorical considerations, the extent depending upon the rhetorical device being treated. Also, this guide has avoided treatment of the whole concept of motivation in the pre-writing stage, not because the Department has felt this to be unimportant, but because motivation of the writing process really belongs to another distinct area that is the unique responsibility of the individual teacher. Obviously, it would be worthwhile to catalog some of the "ginger up" techniques of writing, the methods of getting students excited about a writing assignment. This Guide does not belittle such methods, but views them as the content of a separate publication. Indeed, there is a need for a theory of invention that would lead to the discovery of ideas rather than the expression of ideas, but this "guide" does not purport to fulfill that need. In short, the Guide does not pertain to Whitehead's first stage of Romance, where the writer gets his first vivid apprehension and excitement over possibilities and multi-variety.

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*The common use of the term "creative writing" to refer to the writing of poems, short stories, short plays and the like leads to a mistaken notion of the essential nature of the act of composition. All writing is "creative"; every time a writer writes he creates something that did not exist before he wrote. A more useful and less misleading (although it is still somewhat misleading) term to use to refer to writing poems, short stories, etc., is "imaginative writing."

(Carl Barth, Northwestern University)

Rather this Guide seeks more to help teachers in the second stage of Precision (analysis of half-glimpsed possibilities). Rhetoric is here viewed as the process of clothing discoveries.

In order to implement these rhetorical goals in exposition, the Department has prepared for the teacher of composition material that is sequential and incremental. Although there are many methods of organizing instruction in writing, the Department has chosen to emphasize rhetorical and form considerations in writing as against a more traditional taxonomy stressing types of writing (argumentative, informative, etc.) or functions of the writer (reportorial, analytical, evaluative). We are concerned with rhetorical considerations that pertain to all types of writing.

Composition is broken down into six broad categories. Each category is further subdivided into teachable units. The units represent a discrete concept or writing device that is "spiraled" from grade 10, thru grade 11, and into grade 12. Thus, under the main category I, Conciseness and Clarity, at 10th grade the concept is to eliminate needless repetition of words, at 11th, to eliminate redundancy in sentence construction, and at 12th, to eliminate tautologies (idea repetition) from writing. Thus, a total of 33 units have been built.

Each unit has been broken into three main divisions. First, there is a clear, concise statement of the rhetorical principle involved, often accompanied by a statement summarizing what has been done at preceding grades with the same concept. The second section lays out a bibliography and procedures for the teaching of the concept, often consisting of statements as to how certain text materials may be utilized, samples of teacher-constructed devices, use of duplicated and transparency material, and the like. Section C consists of literature-correlated assignments teachers have actually given, together with student models and comments. Although any writing skill may be taught in conjunction with the literature at any point in the year's program , the samples suggest to teachers how the skills might be taught in one or two areas. Thus, the individual teacher may vary the sequence of writing skills and follow any plan of literature presentation-chronological, typal, or thematic.

All the teachers in the English Department have worked on the construction of these units over the past few years. Because of this, the units are practical examples of methods, materials, and assignments which have proved to be viable. Teachers using the Guide are definitely urged not to follow slavishly the procedures and assignments; they should instead use fresh, first-hand samples. It is difficult for a good teacher to teach closely from someone else's prepared materials, although such materials can well serve as a stimulant and guide for the sort of thing that might be done. One important value from the preparation of this curriculum in writing has been what teachers have learned about the teaching of writing and the zest they have developed for this neglected field.

The units, furthermore, follow a belief of the St. Louis Park English faculty that literature should be the core of the writing program. Writing should not be taught in a vacuum, but as an integrated part of the total language arts program. The rationale behind Section C of the units, therefore, is that it is both feasible and economic to tie in an appreciation of literature with a writing program. Utility and motivation--both important to a successful writing program--stem from reading and other classroom activities. Literature can provide the ideas for discussion, which in turn motivates a theme assignment. A pupil need not complain when assigned a theme that he does not know what to write about. Moreover, an idea or problem can take on added meaning if a student writes about it because writing forces him to think, to examine an idea critically, and to resolve opinions. Literature can help a student experience ideas; writing about them gives dimension and depth to the ideas.

The number of writing assignments different teachers do on the individual units, the time spent in class on writing, the sheer linear amount of writing assigned to students--all are a function of the teacher's pupil load and his ability in teaching writing. Since the sheer pressure of pupil load has been and is steadily being reduced for the English teacher at St. Louis Park and since valuable assistance has been given to individual teachers by writing consultants, the amount of teaching of composition has increased and will, it is hoped, be increasing even more more with the publication of this Guide. It is well to remember in this connection that learning to write by writing is at best a half-truth. If pupils wrote every day on anything they wished to write about, with no particular motivation, no sequence of writing assignment, no directed discussion and analysis of writing theory, and no evaluation except the correction of so-called "mechanics," most pupils would not learn to write well. Although the students would become proficient in putting words on paper, they would not become disciplined in writing a variety of compositions in a structured but interesting style. In short, they would not become competent writers.

Generally, it might be said that teachers should spend about one-third of their time in composition activities. No stipulation can be made, of course, as to the number of assignments or themes per nine-week period. It is enough to say that all teachers must cover the writing areas allocated to their particular grade level.

A final word is perhaps in order about our general theory of pedagogy in the teaching of writing. We feel that an "inductive" approach to the teaching of composition is most effective. The teacher, a collaborator and editor in the writing process, leads students to make the proper writing choices. He presents pre- and post-models of other students' writings on similar specifications, using samples which draw out in operational terms, the students' own solutions to writing problems. It is not enough to tell the student where a model hits or misses the mark; he must discover this for himself.

Much of the work in writing is necessarily ad hoc. Thinking, writing, and ceaseless revision go hand in hand. Clear sequential study of rhetorical devices available to the writer, together with the proper motivation to make students want to write well, can assure the high school of meeting its goals in the teaching of composition.

THE PRE-WRITING STAGE

A. THE TEACHER'S PREPARATION OF A WRITING ASSIGNMENT

The teacher will have to start thinking about and preparing a writing assignment several days before it is to be given. Preparing efficient and interesting writing assignments is a continuous process. The teacher should have a complex or attitude "set" about writing and be looking everywhere for good sources. The immediate determining factor governing a specific assignment, of course, will be the Writing Guide sequence of skills as allocated to the grade levels. Certain of these skills are more logically taught at the beginning, middle, or end of the year and perhaps more efficiently in conjunction with certain literature units. Then, too, the teacher needs to consider the amount of duplication desirable on a particular writing process, the time availalbe, the cruciality of the rhetorical or structural principle, and the like.

As previously stated in the general objective section, most writing assignments will be literature related. A little practice will make almost any teacher an expert in ferreting out from almost any literature unit imaginative assignments that he can tie to almost any of the six rhetorical areas. Most writing principles can be illustrated from either "creative" or expository writings and most writing can be about literary topics, or ideas suggested by the literature read.

The specific topic of the assignments, apart from the rhetoric, can be suggested from many sources. The St. Louis Park Curriculum Guides contain many ideas, as do the textbooks and journals. The N.C.T.E. publication, Composition Situations has interesting topical ideas. Students also often inspire assignments through their interests. Teachers themselves should cooperate with one another in sharing assignments that have proven effective. It is well to remember that the building of fresh writing assignments keeps the teacher from boredom in the evaluation of countless papers, year after year.

The teacher should make use of short writing assignments as well as long ones. Short writing assignments often result in better handling of subject matter, fewer mistakes in grammar, more legible writing and neater papers, as well as a willingness of students to comply with the assignment. Longer papers merely tend to compound errors. Also, pupils can revise short papers with more success, and teachers can more easily return properly evaluated papers before the next writing assignment. Sometimes in planning longer papers to teach organization, the teacher can have students plan and outline the whole assignment and develop maybe only one paragraph as an example. It is perhaps best to give a range in length for the better and poorer students, but, of course, the parameter of any writing assignment is a function of topic breadth. The teacher should make it perfectly clear to the students that their ability and the demands of the idea determine the length.

It is usually a good idea to prepare and distribute a written statement of the topical and rhetorical restrictions of the assignment. A topical restriction keeps the paper within the comparative range of the other papers in the set and also helps prevent plagiarism. Each assignment should also be limited to a single new rhetorical principle. [See Sample page 5 as good example.] Also, the teacher should give clear examples and maybe make use of a student model [See Section on "Models"]

The Teacher's Preparation of a Writing Assignment

It would seem that a minimum of one class period would be necessary to motivate, discuss purpose and audience for the assignment, and go over specifications and models. At this time the teacher should try to anticipate the problems the students will have with the assignment as well as stimulate them to their best effort. Finally, it is a good idea for the teacher to try fulfilling his own assignment. This helps put him in the skin of the student, and with the increased empathy that results, he is certain to be of more help to the student in the writing stages.

The teacher should avoid over-structuring the assignment. If composition is a joint thinking and writing process, one needs to leave room for the student's imagination and not strait jacket him completely. The following excerpts from some form restrictions for a tenth-grade writing assignment on The Pearl illustrate the difference between too much restriction and a proper amount of restriction.

Sample A - Too Restrictive

Prove that Kino, in The Pearl, took risks to keep the pearl.

1. In the topic sentence state the controlling idea for the paragraph. Check the assignment topic carefully.
2. In the paragraph give three examples of incidents of Kino's taking risks. Refer to his encounter with the pearl buyers, his encounter with the attackers and his encounter with the trackers.
3. Arrange the incidents in the paragraph in chronological order.

Sample B - Right Amount of Restriction

Was Kino brave or foolhardy in his attempts to keep the pearl?

1. In the topic sentence state your opinion of Kino and narrow the opinion by your general reason for judging Kino either brave or foolhardy.
2. In the paragraph give three examples to prove your opinion.
3. Arrange your examples in chronological order.

B. PRESENTING THE WRITING CONCEPT TO THE CLASS

The teacher begins the pre-writing stage by presenting the writing concept to the class before the Section C writing assignment is given. He must be prepared to spend from one to four or five days of class time--depending upon the complexity of the writing concept--on teaching the concept itself. This includes ample time for the student to practice applying the concept and to receive informal evaluation of his efforts before he writes a paper for a grade. The discussion of the use of student models and the B sections of each unit in this curriculum provide extensive specific examples of the methods and procedures that should be a part of the pre-writing stage.

The individual writing units do not uniformly or consistently treat one aspect of the pre-writing stage, the identification of audience and purpose. This does not mean that teachers should ignore this aspect of writing. Identification of audience and purpose is the foundation of any good writing lesson. To teach a writing lesson on parallel sentence structure, for example, by merely drilling students in the construction of parallel sentences, is to ignore the purpose of the lesson. If the lesson does not lead the students to discover and explore the effects of parallel structure on the audience, to consider why they might choose to use parallel structure in one situation and not in another, to debate the appropriateness of parallel structure for a particular audience--if the lesson does not include these thought processes, the lesson lacks purpose. If teaching a lesson on diction by merely drilling students in choosing the conventional grammatically "correct" word forms fails in teaching students to consider the audience before choosing the word form, the lesson lacks meaning. The teacher must never present a rhetorical concept as if it were embodied in a particular form that is always preferable. Instead, the teacher must present the rhetorical concept to offer the students choices in writing.

Therefore, the teacher should never allow the pre-writing stage to be a sterile, meaningless process of following a form. He must allow students to think as they write and as they prepare to write, to make choices in form based on consideration of audience and purpose.

The following excerpt from the Oregon Curriculum Center's publication, 10A, A Curriculum in English, Grades 7 - 12, emphasizes the importance of purpose and audience in writing:

> One term undergirds the entire curriculum, no matter what kind of rhetorical problem confronts the student at any particular moment. That term is purpose. Effective communication is never purposeless; hence, the student should have a clear notion of the rhetorical purpose of each piece of writing. He should see that the procedures and language of rhetoric are chosen and shaped by the purpose which alone "makes sense" of what he has chosen to do.
>
> It follows that, in the classroom, an awareness of purpose should be present in every assignment.

COLLABORATION

Much work in composition is based on the false assumption that students already know how to write and that all the teacher has to do is to test the student by assigning a theme occasionally. We do not agree that the teacher is ever going to give much training in composition through such activities. Actually, during the writing of a paper, the teacher should be busy collaborating with the individual students as much as possible, serving as a sort of at-hand editor.

Psychological studies are firm in the conclusion that most learning occurs when a student is actually doing a task himself--not just being told how to do it--and getting immediate reinforcement on the task. Thus, while students are writing their papers, the teacher should be helping them with the actual composition process. The teacher moves to a table or takes a student desk in the back of the room, pulling up a vacant one next to him, and invites students to consult with him about writing problems as they encounter them in the actual writing process. This is the real writing situation where student motivation is high and the opportunity to help students solve real writing problems is tremendous.

The form of procedure can take many directions. Often teachers will require students to check certain features of a paper with them before allowing the students to proceed.

Check list of points might run: Thesis /_, Outline /_, Topic Sentence /_, etc. If a student, for example, has an inadequate thesis statement, the teacher will, using the Socratic method, try to lead him to the solution of his problem. Never should the teacher pose himself as the source of all right answers. Rather, he helps students help themselves. The teacher check prevents them from going too far astray. (Student writing committees may perform some of these functions.) The teacher should, of course, not answer questions for lazy or ingenious students seeking to get someone to do their job, nor should he serve as a spelling source. Also, he will need to be judicious in allocating time between the aggressive and shy student, the one who has received several helps and the one who has had no help. The teacher will also need to plan after-school availability on days during which students are writing papers.

The whole question of in-class vs. home writing assignments evades definite answer. Generally it is perhaps good to have most writing done in class and kept in the student's composition folder, although some home writing is certainly in order. If the atmosphere of the class can be one in which students want to learn to write, they will be less inclined to seek out sources to do their writing for them, whether they work in class or out of class. The teacher should remember also that all outside help is not necessarily bad if it is truly collaborative.

One final point on collaborative writing should be made regarding the taxing nature of such work on the energies of the teacher. It is good to stagger writing so that the teacher isn't giving writing assistance all day. He should try to "even out the peaks" of writing so it doesn't get too burdensome. The teacher struggling with themes all day will be discouraged from assigning them. Staggering themes with different sections also evens out the paper-correcting load.

USE OF STUDENT MODELS

In spite of numerous studies which have tried to correlate study in traditional grammar, "new" grammar, logic, amount of writing, or a dozen other things, with student improvement in writing, the results have usually been inconclusive. Surprisingly, a student's reading ability correlates most highly with his writing ability. Perhaps this is not really so strange when one thinks of language and writing as being largely learned thru imitation. The wide reader has more unconscious models which he pulls from his mental storehouse. This is undoubtedly the reason behind the success of the use of models to teach writing. In one sense, analysis of models is a critical reading skill in terms of pre-announced criteria.

At any rate, the teacher should definitely make liberal use of student models with all writing assignments. The student model is likely to be less discouraging than some professional model that glitters far off in the world of the unattainable. Furthermore, it will be more valuable in clarifying the specifications of the particular assignment if the teacher selects a student sample that both hits and misses the mark but is still instructive in terms of the rhetorical goals of the assignment. These student models should be used both as pre- and post-writing aids. The first use of the model should be just after the assignment has been given. This, of course, pre-supposes that the assignment has been given before and student samples are available. Following the completion of the assignment by the students and before their papers are returned, the teacher and the class again should analyze student models from the set of papers being returned.

The model used for analysis before the students begin writing should anticipate some of the major rhetorical errors students might make. The class should be given ample time to read the model and make notations on their own duplicated copy. (Numbering sentences or lines makes reference easier and quicker). The teacher, inductively trying to draw out an analysis of the theme from the students, should be careful not to tell the class that such and such is wrong with the paper. Rather the class itself should be led to discover whether the paper fulfills the assignment. Occasionally, the teacher will have to rephrase a specification in terms of a question to remind the class of its standard of criticism. Or, the teacher might have to help the class distinguish between important and unimportant errors, especially if the class has had little experience with analysis before.

The attached theme, East Wind, West Wind, was used for pre-writing analysis on the Student Assignment for Impromptu Book Report. It had many good features, but some fairly important deficiencies also. Students, hopefully, would be lead, through discussion, to bring out important points, such as:

1) The topic is too broad - perhaps could be limited to just marriage customs.
2) The thesis paragraph fails to forecast the breakdown of the paper. Have students try to supply a sentence which would repair this omission.
3) The conclusion is trite and uninteresting. Have the students try to improve it.
4) The transition is fairly adequate.
5) Illustrations are appropriate.

The teacher should not ignore comments that are minor (the use of "was" for "were" in line 15 or the lack of parallel structure line 19), but should steer students away from comments not pertinent to this particular assignment. Spelling and punctuation errors, of course, are always worth noting, but not at the expense of more important rhetorical considerations.

STUDENT ASSIGNMENT FOR IMPROMPTU BOOK REPORT

I. [Omitted]

II. [Omitted]

III. Form Restrictions:

A Limit the Topic. Develop a thesis statement that narrows the broad topic from the topic sheet into a manageable statement. Be certain that the statement takes a specific position and is one for which you can find ample illustration from your book. (Put the number of the question you are answering at the top of your paper.)
[Sample Topic for this Student] What new ideas or what clarification of your old ideas came to you from reading the book?

B. Thesis Paragraph. In addition to a clear statement of your thesis, the first paragraph must forecast the breakdown of the paper also, i.e , the plan of presentation. The title of the book and the author should be worked into the first paragraph also. In this short essay try to keep the introductory thesis paragraph to three or four sentences.

C. Body of Paper.

1. The paper should then contain three or four paragraphs in its body. Each of these paragraphs must begin with a clear topic sentence which is the same as the one on the outline.

2. There must be a word or phrase transition between paragraphs, preferably worked into the topic sentence.

3. The paragraphs must each be completed by means of illustrations from your book. Use only one or two illustrations per paragraph because of time.

C Conclusion. Complete the paper with one or two sentences wrapping up the ideas and looking back to the thesis sentence.

IV. Analysis of Student Models
[cf. attached]

East Wind, West Wind

East Wind, West Wind, by Pearl S. Buck, points out many ancient Chinese ideas and customs. These customs were the basis of a different way of life that I have never understood before.

Chinese marriage customs were quite different from those of today. The main character of the story, a pretty Chinese woman, was betrothed to her husband when she was born. She had nothing to say about whom she would marry. Also, she was not allowed to meet her husband until the night of her wedding. After the wedding she went to live with him and was cut off from the protection of her family forever.

Another distinct custom concerned the birth of children. The wife's purpose in life was to give her husband a male heir. If she could not do this for him he would turn to his concubines. Therefore, many precautions were made to insure the birth of a boy. Hoping the gods would allow her to bring forth a boy, the young Chinese woman placed incense in a holy shrine to please them. If a boy was born, he was protected from the gods, who were known to take little boys away. The mother went again to the shrine to tell the gods she had borne an ugly girl. She even went so far as to dress her son like a girl.

The subordination of women to men was not only obvious at their birth but during their whole life. Women held a position of complete servitude to their husbands. The young Chinese woman was taught that her duty was to provide everything that would make her husband's life pleasant. This included preparing dishes he liked, keeping herself neat and attractive, and obeying his every command and whim.

These ancient customs and ideas gave a great insight into China and its people.

One danger of using the pre-writing model is that students will often write a theme too closely imitative of the model. They should be warned against doing this and told that their grade will be materially lowered if they fail to come up with a somewhat original approach. Also, this is another good reason for not using more than one or two models and not "excellent" models at this stage. Imitation or "coat-tail hanging," in the case of the poor student is not entirely an evil, since if the teacher ends up helping him, he usually gives the student a "start" with a model sentence or two.

The use of the post-writing model is similar to that of the pre-writing model. Its choice, however, now reflects the actual general faults the immediate set of papers has demonstrated (hopefully not those discussed in the initial model). Moreover, there is no limit to the number of papers to be used. Since students don't know whose paper will be used, the post-model has the added advantage of encouraging them to do better with the prospect of public display looming before them. Of course, students need to be conditioned to the use of their own papers as models. Before long they can learn to separate content analysis from any feeling about the person who has written the paper. One of the most valuable outcomes of this activity can be the learning to separate objective criticism from personality involvement.

The handling of post-writing models can be done in different fashions. Parts of several papers may be duplicated or put on transparency, such as a group of thesis statements, just the thesis statements and its supporting topic sentences, examples of transitions, wordy sentences, inappropriate diction choices, etc. Students can write their papers on transparencies. The opaque projector can be used for joint class criticism of a whole class set of papers. The models may be evaluated in small groups. Oral reading of student papers does not help in most cases. Students need a written copy or image before them for profitable analysis.

Finally, the teacher should use this final stage in the writing process as the occasion for moving from one writing area into another. Now that the class has mastered one skill, how do the papers demonstrate the need to move into a new skill area? An actual paper from the present assignment might be used to introduce the next assignment problem, thus providing a realistic transition between two rhetorical areas.

POST WRITING

After the student has written his paper and turned it in as a completed work, he often heaves a sigh and exclaims, "Well, that's done." The department feels that teachers must train the student to realize that there is another important stage in the writing and learning process that has not yet been completed when the student hands in a paper--the post-writing stage.

The post-writing stage offers the teacher and the student a wide variety of experiences in further teaching and learning about writing. These experiences include: a constructive teacher evaluation of the paper, student group evaluation of particular points of a paper, class analysis and revision of a sample paper, individual teacher-student conferences about a paper, and student revision of his original paper.

For each writing assignment to be of utmost value, it must include at least one of these learning experiences in the post-writing stage. Therefore, the department offers the following guides for the post-writing stage.

EVALUATION

Evaluation of the student's paper is the most obvious first step in post-writing. After a student has written an assignment and turned it in, he expects and needs some evaluation of the paper. Although the department does not feel that a written teacher evaluation including a grade is the only constructive form of evaluation, it is the most conventional form and will thus be treated first.

Too often teachers and students look upon a teacher's criticism and grading of a paper as an absolute. The following article is a necessary, humbling reminder to teachers as they begin evaluating students' papers of the definite limits in the reliability of their criticism of student papers.

NOTES ON GRADING ESSAYS

When one remembers how few, in proportion to men of genius, have excelled in criticism, and how fallible were the judgments of even these few in regard to particular works, one is impressed by the difficulty of judging the quality of a piece of writing. While there is no way to avoid the intrinsic difficulty of the task, perhaps we can avoid some of the artificial difficulties that we create for ouselves.

First, there is cocksureness. We begin modestly and fearfully but after twenty papers we begin to feel quite sure that our judgments are correct. It makes me wonder whether any human being should ever pass judgment upon another. The practice fills the judge with sinful pride. When we snort violently and say, "This, by God, is an F," we should be particularly on guard. Perhaps God is not a partner to the decision. The following are not opinions; they are facts that have turned up in study after study, ever since the grading of essay examinations in writing began to be investigated:

1. Remove the names from a set of 60 to 100 essays and identify them only by number, so that your acquaintance with the student will not color your judgment of his product. Grade the papers without leaving any marks in the booklets; record your grades on a separate sheet of paper and seal it in an envelope. Store the papers for a year and grade them again without peeking at your former grades. Hand both sets of grades to a mathematical colleague and have him compute the correlation between them: the extent to which they agree. I have never heard of an instance in which such a correlation exceeded .60. I once tried it on an examination of my own of which I was particularly proud, and the correlation between my earlier and later grades proved to be .54. This means that grades given by the same reader to a considerable number of the papers must fluctuate at least two grade-points from one date to another.

2. Take any set of essays that you have graded with particular care and have them graded independently by a colleague whose judgment you trust. The correlation between the two sets of grades will rarely exceed .60, although readers who have been trained systematically to grade by a common standard can approach a correlation of .90 under favorable conditions.

3. Even when the correlation between independent grades of different readers is near .90, if the same students write another paper next week, and it is graded with equal precision, the correlation between the two sets of grades will rarely exceed .60. In a recent study conducted by highly skilled College Board readers, in which agreement among the readers was fantastically high, the correlation between total scores on two such essays was .58.

4. Have you ever read a set of papers copiously annotated by someone else? I rarely do so without wincing. Subtle points are marked "not clear"; words used in unusual senses are crossed out and replaced by others that are clearly wrong; exceptions are taken to points the students never made; perfectly acceptable modern idiom is called ungrammatical. There are exceptions, of course; every year while I was an examiner in English I used to refresh myself during the summer by reading the witty and penetrating comments written by our best readers. But in the ordinary run of papers I have to examine as a research worker, I find the students right at least as often as their teachers. It makes me wonder what others thinks of the comments I write.

A second and opposite danger is timidity, especially in awarding A's. We hate to think that our colleagues may look at our A papers and think, "My, what low taste he has. Thank God, my own standards are higher." I sometimes suspect that the basic criterion for awarding an A is the feeling on the part of the instructor that he could not have written as well himself. Surely this is carrying humility too far.

A third peril is hypersensitivity. Some of us respond so warmly to any one thing in a paper that is nicely done that we overlook gross incompetence in everything else, while others of us are so sensitive to certain faults that we underestimate the merit of any paper that contains them. Perhaps a good general rule is that no single fault, however many times repeated, should lower the grade more than one point below what it would have been if that fault were absent.

The fourth and, I suspect, the most common way of blocking our natural sensitivity is what I call "the question-answering concept of an examination" that most of us inherited from our elementary schools. When I find a paper graded F that seems to me quite well written, the usual explanation is "He didn't answer the question!" Sometimes the failing grade rests upon an unreasonably strict interpretation of the question. For example, I remember one student who was marked F because we had asked for a refutation, and instead of tearing down the arguments that had been advanced, he tried to show that the opposing arguments were stronger. Surely this is one of the allowable means of refutation. Sometimes, I fear, we are unimpressed by a student's skill in argument because we do not agree with his arguments. The hidebound reactionary must have an especially difficult time with our examinations. Factual inaccuracy, erroneous conceptions, and attitudes to which we are hostile probably exert more influence than they should in composition grades. I do not allow myself to disprize Dante's poetry because I doubt that his picture of hell was accurate, but I find it hard to extend a similar tolerance toward my students.

Sometimes we think of aspects of the subject that the student has neglected, and we lower his grade even though the aspects he treated were treated well. This practice was carried to absurd lengths in one course I investigated in which the staff had a phenomenal record of agreement among readers. I soon learned why. The staff divided each assigned topic into ten or twelve main points that they thought an adequate treatment would include. They would then give up to five points, depending on fullness and accuracy of treatment, for each point the student dealt with, and at the end they would add up to five points for "good writing." Of what avail is precision in grading the wrong thing?

There are senses, however, in which content is important. First, most of us are not teaching creative writing but are teaching students to write about whatever they will have to write about in the course of a day's work. Whenever they have to write about something, they had better write about that, not go off at a tangent and write about something else. Hence I think it is fair to lower their grades if they completely miss the point of the problem assigned, even though we should be liberal in our interpretation of the assignment. Second, the writing should have something to say; there should be evidence that thought was given to the problem, even if some of the ideas expressed are inaccurate or deplorable. Third, the argument must be cogent even if some of the facts are wrong. There must not be a series of unsupported assertations that outrage common sense. Fourth, there must be reasonable coverage of the topic; a tiny part of it must not be treated as though it were the whole. Since we must not fall into the opposite error of giving up to five points for each aspect covered, we must be liberal in our interpretation of this principle, but there are undoubtedly cases to which it applies. If a student chooses to deal with a very limited aspect of a problem in order to treat it thoroughly, he should indicate either explicitly or implicitly that he knows what he is doing.

All of these are things to avoid. It is harder to state things to do. Some staffs have done an admirable job of framing definitions of four or five levels of competence in four or five important qualities on which the papers are to be judged, such as mechanics, style, organization, reasoning, and fullness of content. I sincerely admire their efforts and results, and would emulate them if I had to grade a set of papers as part of a research project. But for the daily load of papers I find on my desk, I tend to adopt less rigorous methods.

My own practice, for what it is worth, is to concentrate on three levels of competence: the A's, the C's, and the F's. B's and D's are the borderline cases. The B paper, in my system, is an A manque. It is potentially an A paper that somehow got out of hand. I am so annoyed when a paper that might have been a good one gets spoiled that my first impulse is to give in an F, but on recondiseration I give it a B. Similarly a D paper is usually one to which I have first given an F. Then I discover that, according to my chart, I have given far too many F's for "what the traffic will bear," as the Dean's Office calls it. Sorting them out, I discover a number of papers that have some redeeming qualities, or at least the promise of better things to come. They get D's.

What is an A paper? First, it is one that interests me, even though, in my conceit, I imagine that I could have written as well or better myself. It has something a bit fresh and original to say about the topic or puts an old thought about it in a new light. Second, it has organization: there is a feeling of movement toward a predestined conclusion; one is never at a loss as to where one is or where one is going. Third, granting the premises of the author, the arguments make sense: the points are well taken and well supported. Fourth, there are some really deft turns of phrase, some words used in contexts that reveal a fresh perception of their meaning, some neat arrangements of words, phrases, clauses, or sentences. In other words, there are the rudiments of a mature, distinctive prose style. Finally, there must be no gross errors in mechanics except for occasional slips of the pen or spelling errors, which I find even in my best papers. I trust, however, that we are lenient toward such healthy tendencies in the language as well-split infinitives, sentences ending with what are called prepositions (although in that position they usually become adverbs), "who" at the beginning of its clause serving as object, the abolition of "shall," the occasional allowance of a plural by attraction to the words preceding it, the moderate use of "so" to introduce result clauses, the colorful use of the vernacular, and so on. I am making a collection of choice comma-faults from all the best writers and hope soon to begin a similar collection of dangling participles. If our students learned to use the dangling participle as effectively as Hume, it would be a considerably achievement.

What is a C paper? First, it does not interest me; it has familiar and conventional thoughts in familiar and conventional language. It hedges, it does not stick the neck out, it plays safe. It has a degree of organization, like a gridiron city plan, but the organization does not do anything in particular for the paper; it does not vitally connect the significant parts of the landscape as in a good city plan or an A paper. The arguments, while inoffensive, are not compelling. There are almost no fine phrases or startling sentences. There are few gross errors in mechanics. In short, it is a dull but respectable paper, not a disgrace to the college. It is what we must expect from the average nonwriting citizen; hence it deserves a C.

The F paper (any may we never find one!) is really a disgrace to the college. It never really comes to grips with the problem. It starts anywhere and never goes anywhere. Its arguments are fantastic. It has at least five different gross errors in mechanics. It not only does not interest me; it nauseates me. I feel as though I had been on a conducted tour through the very bowels of the intellect. When we have to read such papers as these and then read them again to sort out those that have any redeeming qualities, we finally realize that man was not born for pleasure along. They get F's.

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(For additional information on the problem of evaluating papers, refer to Albert Kitzhaber's, Themes, Theories and Therapy, pp. 44-53)

The department, then recognizes that evaluating and grading a written papers is an arbitrary subjective process to a large extent. But to make this process understandable and valuable to students the teacher may take definite steps:

1) Explain to students before they write what the bases of grading will be, i.e., if the teacher plans to give two grades for the paper, one for the completeness of paragraph development, the student should be aware of this before and as he is writing.

   (Explaining the bases of grading beforehand serves two purposes. First, it emphasizes the importance of the chosen rhetorical goals for the particular assignment. It helps to structure the student's concentration on these goals as he writes. Second, it eliminates the disgruntled, puzzled, and often justified questions that students otherwise ask when a paper is returned: "What's this grade for?", or "How come I got this grade?")

2) Grade a paper on the basis of what the student has been taught about writing, not on the basis of what he hasn't been taught but should have been taught. If the pre-writing lessons have led to an assignment testing of the student's skill in writing topic sentences he should be graded on this skill. His grade should not be lowered on this paper for not using transitional devices, if he has not been taught to use them. (This weakness in the student's paper should instead be a suggestion to the teacher for a future writing lesson.)

3) Grade the paper on the bases of rhetorical goals, not just on the basis of mechanical proficiency. (See Form section, "Points to Consider When Correcting a Theme.") Teachers may wish to assign a separate grade for spelling or punctuation; they may even occasionally wish to weight this grade heavily, if a student has been particularly careless with mechanics, or if a rhetorical skill, such as use of subordinate clauses, includes a mechanical skill in punctuation. Certainly students should learn a concern for precision in mechanics. But students should never feel that the only thing that "matters" in writing a paper is spelling and punctuation. Teachers' bases for grading should emphasize to students the more important aspects of writing, such as organization or careful word choice.

4) Adjust the comments and marks on the paper according to the individual assignment and the individual student:

   a. Mark anything that relates to specifications for the assignment (good use of examples, skillful use of transitions).

   b. Do not try to mark all errors in the paper. Too many red marks on a paper are confusing and defeating to a student. Sometimes a teacher may ignore an error to concentrate his comments on the violations of the specific assignment. Sometimes a teacher may ignore an error to concentrate his comments on major flaws in the paper. Teachers should concentrate on a few, important errors in the paper, . so the student can be reasonably expected to revise the errors. This is true, even in the marking of mechanical errors. For example, if a student has written several comma-spliced sentences, the teacher may concentrate on marking these and ignore the student's misuse of a colon.

5) Use comments and correction devices that are understandable, instructive and encouraging to the student:
    a. Use the St. Louis Park symbols, a copy of which each student should have in his writing folder.
    b. Use the symbols, in conjunction with other comments or corrections. For example, if an error has been marked W, it may be necessary for the teacher to actually correct the error, if the correction is an idiom which the student obviously doesn't know. Or, if an error has been marked D, the teacher may have to point out other words in the paragraph that this word is not consistent with before the student can be expected to understand his error. Or, if an error has been marked //, a teacher may need to illustrate with a parallel structured sentence to give the student an idea of how to revise his sentence.

The following samples illustrate the differences between a poorly evaluated paper and well evaluated paper.

COMPOSITION ASSIGNMENT I

You are to take on of the characters from the play In the Zone and write an analysis of his personality. This is a one-paragraph-length assignment, so you are trying to prove only one idea about him.

1. Begin with a topic sentence with a concise controlling idea.
2. Choose the one characteristic of his personality which you feel is the predominating one.
3. Try to show how this characteristic affects him and the other men around him.
4. Make the wording of your topic sentence vivid and precise, so that you are proving only one point.
5. Use actual quotations from the play to prove your point (generally as minor supports) and paraphrase ideas into your own words. (Ref. pp. 399-401 in Eng. in Action.)
6. When working with quoted material, review the section in your grammar text on how to correctly punctuate and lift material from another source.
7. Length is optional, but again, you must have sufficient evidence to prove your point.
8. Be sure to check carefully for items which have to be in parallel form.
9. Use the present tense in discussing the play itself. If you have to go into the past use the present perfect.
10. Make your sentences clear and concise. Any wordiness or ambiguity will be penalized. (. class work on this matter.)
11. Date Due: ______________________________.

Example: Swanson is a basically good man, who, because he is slow, is misled by others.

Example: Davis' quick temper is the cause of much of the trouble in In the Zone.

SAMPLE EVALUATION A

A. Swanson, a careless person, plays a great part in *In the Zone*. T. S.
At the beginning of the play, Swanson and Davis are talking about an
open porthole. Swanson, carelessly and sleepily answers "Dey don't see p.(2)
what little light go out yust one port!" In the play, Swanson doesn't
actually care about any one *thing*. He never really cares about what is D.
going on. The other characters in the play, know Swanson's feelings p.
toward *things*. In the play, Swanson's parts are always acted like he D.
didn't know or care what was going on. (His thoughts were beyond the others.) ¶u
Playing a great part in the play, Swanson misleads the readers and the
other characters by acting careless.

This is a very poorly written paragraph. You have made several obvious errors in punctuation. Both the topic sentence and paragraph development are weak. You certainly should have used more transitions.

SAMPLE EVALUATION B

A. [Swanson, a careless person, plays a great part in In the Zone.] Sub.*
At the beginning of the play, Swanson and Davis are talking about an
open porthole. Swanson, carelessly and sleepily answer "Dey don't see p.(2)
what little light go out yust one port!" In the play, Swanson doesn't
actually care about any one thing. (He never really cares about what is — Wdy
going on.) [The other characters in the play, know Swanson's feelings p. e
¶u. — toward things.] In $\overset{e}{\text{the}}$ play, Swanson's parts are always acted like he How do you know?
t. didn't know or care what was going on. (His thoughts were beyond the) — ¶u
others. (Playing a $\overset{e}{\text{great}}$ part in the play,) Swanson $\overset{w}{\text{misleads}}$ the readers) What evidence do you have for this?
and the other characters by acting careless.

* Controlling idea is tucked in as a sentence interrupter. Highlight it by making it part of sentence predication.

Your paper makes use of one piece of good evidence to prove carelessness. But your t.s. is in error if you really want to prove Swanson plays a great part. (He actually doesn't.)

Note sentence out of unity and repetitious sentences. You repeat the generalization — Swanson doesn't care. Did you have trouble finding more concrete examples of carelessness? Would you have been able to think of more concrete examples if you had used Sentence #4 as a t.s.?

Don't forget to use present tense throughout the ¶!

Comment: EVALUATION A

The student who receives his paper with this evaluation will be as ignorant of his major writing errors as he was when he first wrote the paper.

The punctuation errors are duly marked. But notice that the more important error in mechanics--the shift to past tense--is unmarked. The additional comment about punctuation at the end of the paper also gives too much emphasis to the errors.

The t.s. mark in the margin and the comment at the end indicate that the reader is aware of the major flaws in the paper. Unfortunately, he has failed to explain to the student what exactly is the problem in the topic sentence or in the paragraph development. He offers him no suggestions for revision; words such as "weak" or "poorly written" are meaningless to the student who thought that this "weak" and "poorly written" paragraph was acceptable.

Certainly thing is a weak word choice. Considering the seriousness of the student's flaws in paragraph development, however, this error in diction might be overlooked. If this use of the symbol for diction had been followed by a comment suggesting that the student define thing more precisely, the reader might have made his notation of this error germane to the student's more serious flaw of repeating generalizations without concrete support.

The final comment is defeating for the student. It offers only criticism, no praise. It offers no clear suggestions for revision or improvement. It criticizes him for not excelling in a skill not yet taught (transitions).

Comment: EVALUATION B

Mechanical errors such as improper use of commas and tense are marked. But note that the marking of this paper reflects the fact that these are not the major flaws of the paper. The comments indicate that a poorly worded topic sentence and a lack of concrete development of the controlling idea are the two major flaws of the paper.

Note also that some flaws in the paper remain unmarked. Certainly the diction and sentence structure could be refined. When the reader considers the more basic flaws of paragraph organization and development, however, he leaves these flaws unmarked. Also, a more major and obvious flaw is not noted--weak transitions. Since transitions haven't been taught previous to the assignment and since they are not one of the specific requirements of the assignment, the reader ignores this flaw to concentrate on the flaws in fulfilling the requirements of the specific assignment. Certainly the student will have enough work to do in revising this assignment if he merely concentrates on re-writing the topic sentence and re-organizing the paragraph.

Finally, note the nature of the comments. Although the St. Louis Park symbols are used, they are made clear by additional comments (Example: topic sentence marked sub with comment). The comments contain both praise and criticism and are completely free of sarcasm. Perhaps more importantly, by asking pertinent questions the teacher suggests specific steps the student can take in revising his paper. The questions point the way for student revision; they do not make the revision for the student.

(For additional information on evaluating themes, consult the NCTE publication, A Guide for Evaluating Student Composition. Of particular value is the article by Lori LaBrant, pp. 29-37.)

A second form of constructive evaluation is the student group evaluation. This may occasionally replace the teacher evaluation or precede the teacher evaluation.

This form of evaluation is most effective when students in the group are familiar with the bases for evaluating the paper, when they need only check the paper for a few points and when they have an evaluation form as a guide. (See the evaluation form for the 11th grade precis assignment.)

The groups may be formed in two ways for two different goals. If a teacher has a goal, the accurate evaluation of each paper, he may group the students to include one or two superior writing students in each group. If, on the other hand, he has as a goal complete group participation in the evaluation of each paper, he may group the students homogeneously according to their writing abilities.

A final form of constructive evaluation is the class evaluation that may follow a teacher's evaluation. [See extended discussion of this form in section on Student Models.]

REVISION

Evaluation of writing is only one aspect of the post-writing stage. Revision is the second important aspect.

The department has agreed upon one uniform procedure for revisions. This is the student's careful entry of errors on the Expository Writing Record. This record and the student's original and revised paper should be kept in the student's writing folder.

The procedures remaining for revision should vary with the student and with the assignment. The mechanical errors should be corrected on the paper. Ordinarily, the student will not need to completely re-write a paper to make these revisions. If, however, the errors are extensive, serious or repeated, the teacher may wish the student to re-write the paper. Errors in sentence structure or diction will also be handled generally by the student's revising on the original paper. However, if the assignment has stressed proper use of subordinate clauses and the student has misused them throughout the paper, the teacher will undoubtedly require the student to re-write the paper.

Major errors in organization and content will more often require complete revision. To spare a student from re-writing a complete multi-paragraph paper, a teacher may require a student to outline his revision. Any revision of a paper with major organizational errors should be preceded by a conference between teacher and student.

When a teacher returns a set of papers, he should allow class time for revision. Although all students may not finish revisions within the class hour, each student will have the opportunity to ask help in revising any minor errors and to make an appointment for a conference to discuss any major errors. This procedure, of course, requires the teacher, when he returns a set of papers, to be available several afternoons after school for conferences.

CONFERENCES

The department agrees that individual conferences are an essential part of the post-writing stage. The ideal, of course, would be a conference with each student after each assignment. The structure of the school day and the number of students per teacher make this ideal an impossibility. But, as previously mentioned, the teachers should offer conferences to students with an immediate need for help in a particular writing skill. In addition, teachers should arrange for at least two or three conferences with each student during the year so that the teacher can discuss with the student his initial writing problems, suggest methods of improvement and answer the student's questions. The second conference should be arranged during the third quarter. In this conference the teacher can discuss with the student his progress from the beginning of the year and emphasize areas for improvement. By this time the student will undoubtedly have many questions about his writing.

Each of these conferences will last approximately one-half hour. Some of these conferences may be scheduled during class hours while students are reading or doing individual work; some may be scheduled during the teacher's composition or preparation period, if these coincide with student study halls; but most must be scheduled after class hours. To structure the conference the teacher may ask the student to bring with him a list of questions that he has about his own writing. The teacher, in turn, may review the student's writing folder before the conference to outline the student's writing strengths and weaknesses and areas for discussion during the conference. The teacher may also ask the student to take notes on suggestions for improvement during the conference. Perhaps an appropriate final reminder at this point is the feeling of the department that in the conference, as well as in the teacher's written evaluation, the student must be praised and encouraged in his writing, not merely corrected.

From written teacher evaluation of papers to class evaluation of student models, to revision of papers to conferences about paper, the post-writing stage is a necessary part of the on-going dialogue the teacher must maintain with the student if he is to help the student improve his writing.

CUMULATIVE COMPOSITION RECORD

Each student in the high school keeps a writing folder which follows him from grade ten through twelve. In this folder he keeps his writing chart (see example in Forms Section), on which a permanent and complete record of all his assignments, grades, and errors are recorded; his compositions; revisions; remedial exercises; and writing notes. When a composition is returned to a student and he has revised it, he should record it on the writing chart and then staple the assignment specifications, the theme, and the revision together and put it in the pocket of the folder.

The folders serve several important functions. They can be important to both teachers and pupils in revealing progress or lack of it. They can be important in parental and administrative conferences. They can be most important to pupils themselves, if, before writing a new theme, they will examine their previous papers to remind themselves of the strengths in their writing that they should build on and the weaknesses they should avoid. Teachers should try to have an individual conference with students early in the year during which their folders can be reviewed and the current entry perhaps evaluated. This would orient the teacher and student to each other personally and provide valuable technical knowledge for the teacher about the individual and general writing level of the class. The chart has the additional advantage of objectifying writing for the student, who comes to feel writing is important and that he is making progress.

The folders should be available to the students--preferably kept out in the open. Teachers might judiciously allow students to take them home and especially encourage discussion with parents about their writing.

Tenth-grade teachers have the added responsibility of starting the students out right in the matter of using the folder and charts correctly. For example, each student should identify his pocket folder with his name, last name first, in 2-inch black lettering with a felt marker. He should be carefully instructed in the MS form used at St. Louis Park and perhaps given a check-up test to acquaint him with the marking symbols. Finally, he should be started on the right path in the matter of recording each theme carefully on his writing chart.

Before the end of the term teachers should have students clean out their folders, preparatory to storage with the grade-level department chairman for the next grade level. Twelfth-grade folders should be returned to the department chairman. In the writing folder that is passed on the following materials should be included:

1. Expository Writing Record
2. Correction Symbols Sheet
3. MS Form Sheet
4. Three student themes from approximately the beginning, middle, and end of the year. (These assignments should be ones evaluated by the teacher and not merely revised copies!) The assignments should be dated with the assignment sheet stapled on top and the revision, if any, behind. Teachers should consider the kind of writing assignment that would be most helpful to next year's teacher, in terms of the new skills

into which the student will be introduced. For example, 11th grade multi-paragraph compositions would probably be more valuable for a twelfth-grade teacher than would a single-paragraph composition. It would be helpful to include (a) whether the assignment was done in class, outside class, timed, etc., and (b) whether this was the first "go around" on a particular writing skill.

5. The Cumulative Reading Record should also be included in the writing folder. Reading entries should be in ink and verified by the teacher. Teachers should be sure they know what is to be included on the record.

St. Louis Park Senior High School
EXPOSITORY WRITING RECORD

Name ____________________

Date	Subject	Grades																																			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
					ms	sp	cap	p	agr	t	ref	//	mod	frag	RO	VAR	Sub	SS	Awk	PV	D	w	∧	ℊ	Wdy	log	trite	cl	TR	¶	no ¶	TS	¶u, ¶c	¶ Dev	▽	¶ ▽	Concl

ST. LOUIS PARK SENIOR HIGH SCHOOL
SYMBOLS FOR CORRECTION OF COMPOSITION

MS - error in manuscript form or neatness
sp - error in spelling
cap - error in capitalization
p - punctuation
agr - error in agreement
t - tense error
ref - unclear reference in pronoun
// - not parallel in construction
mod - misplaced or dangling modifier
frag - a sentence fragment
RO - run-on sentence
VAR - lack of sentence variety
Sub - error in subordination/coordination
SS - error in sentence structure
Awk - awkward sentence
PV - shift in point of view
D - diction (tone, level of usage)
w - error in form or meaning of a word
∧ - something has been omitted
℘ - omit
Wdy - wordy
log - error in logic (non-siquitur, over-generalized, etc.)
trite - too commonplace; hackneyed
cl - vague or indefinite, not clear
TR - faulty transition
¶ - begin a new paragraph
no ¶ - do not begin a new paragraph here
TS - error or weakness in topic sentence
¶u, ¶c - paragraph unity; paragraph coherence
¶ Dev - inadequate paragraph development
▽ - error in theses statement
¶▽ - paragraph out of unity or coherence with thesis
Concl - conclusion inadequate or missing

ST. LOUIS PARK SENIOR HIGH SCHOOL

FORM FOR WRITTEN THEMES AND REPORTS

1. Use standard, white paper, 8 by 11 inches in size.
2. Type the paper or write it in ink (blue or black).
3. Write name, date due and assignment in the upper-right corner of the first page.
4. Write your name and the page number in the upper-right corner of every page after the first one.
5. Center the title on the first line.
6. Capitalize all words in the title except articles, prepositions and conjunctions. Always capitalize the first word of the title.
7. Skip a line after the title.
8. Do not put quotation marks around the title unless it is a quoted title. Do not underline the title unless it is the name of a book, magazine, or newspaper etc.
9. Leave a one-inch margin at the sides, top, and bottom of every page. When using wide-line paper write on every line; narrow-line paper, every other line. Double-space all typewritten copy. Teachers may prefer on handwritten copy to have students crease the right third of the paper and write only on the left two-thirds, using every line.
10. Indent the first line of every paragraph approximately one inch.
11. Divide words only between syllables when you come to ends of lines.
12. Write on one side of the paper only.
13. Do not fold papers.
14. Do not dog ear papers; use staples or paper clips.
15. The number of mechanical errors allowed will vary from paper to paper.
16. When a paper is returned for correction, marking symbols will be in the margins. It is up to the student to find the error in the line and make the necessary correction.
17. A grade will not be recorded until the paper has been corrected. Teachers may prefer to make the mechanics grade (or any other, for that matter) a tentative one; when the paper is revised, the bottom grade may be raised a half step.

SAMPLE STUDENT THEME ANALYSIS SHEET

AUTHOR ______________________________

*CORRECTIONS OFFERED BY 1. ____________________ 4. ____________________

2. ____________________ 5. ____________________

3. ____________________

		1	2	3	4	5	Total
VIOLATIONS OF GOOD FORM							
1. No exact statement of purpose.	1.						
2. Theme does not follow through the statement of purpose.	2.						
3. Paragraphs lack unity (i.e., do not express particular point).	3.						
4. No transitions between paragraphs.	4.						
5. No conclusion or weak conclusion.	5.						
VIOLATIONS OF GOOD CONTENT							
1. Topic is too large to be handled well in a short theme.	1.						
2. Subject too wordy – needs specific examples.	2.						
3. Generalization is not substantiated with either personal experience or exact facts.	3.						
4. Personal experience used without adequate description (sensory details).	4.						
VIOLATIONS OF GOOD MECHANICS							
1. Punctuation poor – author probably doesn't understand sentence structure.	1.						
2. Sloppy paper – words capitalized incorrectly.	2.						
3. More than one misspelled word.	3.						
4. Ungrammatical constructions.	4.						

DIRECTIONS: Each person is to read all five papers and rate them on this rating sheet. Use numbers 3, 2, 1, 0. "0" is to be used for an almost perfect paper. For instance, if there are no misspelled words, the column after that item would have a "0." Hence, the lower the total score, the better the theme.

ALSO each person is to write at least one specific criticism on the back of this paper.

*Structure groups so some good theme readers are in each group.

St. Louis Park High School Printing Department

ST. LOUIS PARK BIBLIOGRAPHY AND FOOTNOTE FORMS

BIBLIOGRAPHY

Whole book or pamphlet: Author (last name first), name of book or pamphlet, place of publication (if more than one is given, it is necessary to use only the nearest one), publishing company, and the date of publication. Do not number entries in your bibliography.

For a book -- one author:
Forester, C. S., The Barbary Pirates, New York, Random House , 1953.

For a book -- more than one author:
Haverman, Ernest, and Patricia Salter West, They Went to College, New York, Harcourt Brace and Company, 1952.

For a book -- compiled by an editor:
Daly, Maureen, ed., Profile on Youth, Philadelphia, J. B. Lippincott Company, 1954.

For part of a book -- only one chapter used:
Campbell, John W., "New Power for Peace," The Atomic Story, New York, Henry Holt and Company, 1947, pp. 261-265.

Encyclopedia: Author (if known), title of article, name of encyclopedia, date of publication, volume, page or pages.

Jones, John, "Andrew Jackson," Encyclopedia Americana, 1955, Vol. 7, p. 4.

Magazine: Author, title of article, name of magazine, date of publication, volume, page or pages.

Eliot, Thomas, "Funds of the Future," The Atlantic Monthly, 1955, 54, pp. 2-3.

Newspaper: Author (if known), name of article, name of newspaper, date of paper, and pages.

"Heart Surgery Methods Tried," New York Times, June 3, 1955, p. 1.

Alphabetize all entries in your bibliography by the author's last name. If there is no author, use the next information that would appear in the entry. For example: If you are using a book, then the name of the book; if you are using a magazine, then the title of the article.

FOOTNOTES

Book or pamphlet: The first time a reference is made, give the author's name, first then last name, the title of the book or pamphlet (place and date of publication enclosed in parentheses may be included), and page or pages.

Bernese Abbott, New Guide to Better Photography, p. 55. or: Bernese Abbott, New Guide to Better Photography, (New York, 1954), p. 55.

Encyclopedia: Author (if known), name of article in quotation marks, name of encyclopdia, volume, and page.

John Janes, "Andrew Jackson," Encyclopedia Americana, Vol. 7, pp. 202-204.

Magazine: Author (first name first), name of the article in quotation marks, name of the magazine, date of publication, volume, page or pages.

Thomas Elior, "Funds of the Future," The Atlantic Monthly, October, 1955, 54, pp. 2-3.

Newspaper: Author (if known), name of the article, name of the newspaper, date, page or pages.

"Heart Surgery Methods Tried," New York Times, June 3, 1955, p. 1.

NOTES ON FOOTNOTES

1. Information to be footnoted:
    a. You must footnote all information you take from any source other than your own experience or generally known facts.
    b. Footnote all direct quotations.
    c. Footnote sources whose information you have summarized.
    d. Footnote statistics or tables of figures.
2. Place footnotes at the bottom of each page.
3. Number your footnotes consecutively from the beginning of your paper to the end.
4. Separate footnotes from the text by a double space, a two-inch unbroken line, and a double space.
5. If the same author has written more than one article, use the author's last name and an abbreviated form of the title after you have given all the information the first time.
6. The reference figures to footnotes are placed slightly above the line at the end of a quotation or after the statement whose source is being given. The corresponding number at the bottom of the page footnoting the quotation should also be raised.
7. Quotations in your paper to be footnoted should be double spaced, just as the rest of the paper, unless the quotation is more than three lines of your own handwriting or typing.

In this case indent from the left margin, single space, and omit the quotation marks.

8. When poetry is footnoted, line numbers must be given.

   Robert Browning, Fra Lippo Lippi, lines 7-9.

9. When a play is footnoted, Act, Scene and line or lines must be given.

   William Shakespeare, Macbeth, I, iii, 7-14.

10. When quoting poetry you must copy the punctuation and capitalization exactly as it appears.

    a. If you quote fewer than four lines of poetry, separate each line with a diagonal line. Do not set it off by indenting.

    "Lay me on an anvil, O God./ Beat me and hammer me into a crowbar./ Let me pry loose old walls."

    b. If you quote more than three lines of poetry, indent and single space the lines. Use no quotation marks. Begin a new line when the poem does. Do not use diagonal lines or quotation marks in this case.

    Lay me on an anvil, O God.
    Beat me and hammer me into a crowbar.
    Let me pry loose old walls.
    Let me lift and loosen old foundations.

11. All punctuation should appear inside quotation marks.

    William Banks, "Should We Drop the Bomb?," Readers Digest, October, 1965, pp. 7-8.

12. Use a small p. for a reference to a single page, a double pp. for more than one page.

13. If you use only one source in a paper, give a complete footnote at the bottom of the page the first time. This is called a general footnote. All other references should appear in parentheses immediately after the quotation.

    "______________________________" (p. 42)

14. If you are footnoting a source that is itself a footnote, give all the information of the original source first, then add as quoted by, then all the information of the source you used.

    John Jones, "Yes, We Should Drop the Bomb," Atlantic, October, 1967, p. 32, as quoted by Sam White, Questions of Morality, p. 79.

In this case John Jones is the man being quoted and you have copied the quotation from a book by Sam White.

POINTS TO CONSIDER IN CORRECTING THEMES

1. PURPOSE

   a. How clearly is the purpose or thesis stated?
   b. How well is it achieved?
   c. Is the topic sufficiently limited?

2. CONTENT

   a. Are the main ideas evident to the reader?
   b. Are details given to develop main ideas or topics?
   c. Are examples used to illustrate and support general statements?
   d. Is the content related to the writer's purpose?
   e. Are facts or evidence accurate or verifiable?

3. ORGANIZATION (UNITY)

   a. Does the introduction prepare the reader for what follows?
   b. Is there a clear relationship among main ideas?
   c. Are transitions from one idea or topic to another clearly made?
   d. Does the theme have a definite, satisfactory conclusion?

4. STYLE (FLAVOR)

   a. Is sentence structure varied and smooth?
   b. Is diction vivid and suitable?
   c. Is figurative language fresh and fitting?
   d. Is the tone appropriate to purpose and subject?
   e. Does the theme hold the reader's attention?

5. MECHANICS

   a. Have the conventions of grammar and usage been observed?
   b. Is correct punctuation used to aid the reader?
   c. Are words spelled correctly?

NOTE:

It is recommended that frequently more than one grade be given. For example, one grade might be given for content, one for organization, and one for mechanics. Also, the grades may be tentative and raised upon revision of the paper.

I. CONCISENESS AND CLARITY

10th grade

A. Eliminate Needless Words

ELIMINATE NEEDLESS WORDS

SECTION A

In tenth grade the emphasis will be on word reduction or the substitution of a precise word for several imprecise words. The eleventh grade will work more at the level of excessive predication in syntax and idea, whereas the twelfth grade will concentrate on positive uses of repetition for style and emphasis.

The introductory materials should be used early in the year during the first lessons in paragraph development. The practice in writing concisely should, of course, be continued throughout the year. Despite general practice in eliminating wordiness, some students will cling to unnecessary words and over-worked expressions. Therefore, some specific rules for avoiding wordiness are included.

SECTION B

Bibliography

1. Garrell and Laird, Modern English Handbook, Prentice-Hall.
2. Guth, Hans, A Short New Rhetoric, Wadsworth Publishing Company.
3. Perlmutter, A Practical Guide to Effective Writing, Delta Publishing.
4. Willis and Hulon, Structure, Style, Usage, Holt, Rhinehart and Winston.

Procedures

1. Give students copies of the two letters (Sample I). Ask them to read the letters and decide which is better and why. WARNING! Since students will have had some practice eliminating wordiness, the teacher expects them to prefer the short, clearly written letter. THIS MAY NOT HAPPEN. Many students may prefer the wordy letter for such reasons as, "The first letter sounds nicer, more polite." "The writer of the first letter sounds more scholarly, more intelligent." "The second letter is so simple! It looks as if it could have been written by a sixth grader!"

Try to get students to see the value of clear, direct language by asking questions:

a. What was the purpose of the letter?

b. What type of person will read the letter? How much time will he wish to spend reading it?

c. Aside from writing friendly letters, what reasons do you have for writing? Who reads what you write? How much time does he have to spend reading what you write?

d. Also, at this point they might ask their fathers, if they are in business, what style is preferred.

Sample I - Wordiness

Adapted from A Practical Guide to Effective Writing, Jerome H. Perlmutter, Delta Publishing.

READ THE FOLLOWING LETTERS. DECIDE WHICH IS BETTER AND WHY.

Dear Congressman:

I want to call your attention to the school situation in Queen County which is very overcrowded in the elementary schools. I am a parent and I am very concerned because if things keep on this way it will be terrible for everyone who is concerned in this matter.

Today in the average class there are 45 students and only one teacher. This is a problem, especially on the part of the children. I have knowledge of a child (he's my neighbor's child, who was getting all A's in the city of Toledo, Ohio, and this child is being failed in two courses in this school.) I'm telling you so that you will have an example of how bad it is.

The schools in Queen County weren't always crowded. It was only ten years ago when children were learning under ideal conditions. Then they put up numerous high-rise apartments and there was an increase in population. Schools were not constructed to try to meet the increase in population.

One thing that is curious is that in King County, which is adjacent to Queen County, they don't have the same problem. I wonder why they knew what was coming and on the other hand we did not.

I have had talks with school authorities, made appearances at P.T.A. meetings and still cannot obtain action. I am informed that none is being contemplated at this time.

Our young people in this great country must be developed. They are being wasted by the situation in Queen County and their future is being wasted. I will be very appreciative of anything that you can accomplish.

Yours truly,

Dear Congressman:

I am a distressed parent concerned about the schools in Queen County. As you read this letter, one teacher is "instructing" an average of forty-five students. My neighbor's boy, who was a straight "A" student in Toledo, Ohio, is failing two courses. My own boy has lost all interest.

Ten years ago the schools were ideal. Then the high-rise apartments began going up and the County's population increased. In the meantime, no one built schools to ease the situation.

In nearby King County, which has had a similar increase in population, the problem doesn't exist. Why did authorities in King County have the foresight that we lacked?

I have spoken to school authorities, appeared at P.T.A.'s, and still can't get action. I am told that none is contemplated.

We must develop our young people. The situation in Queen County is wasting them and their future. I'll appreciate anything that you can do.

Yours truly,

Alternate Sample I

Decide which letter is more effective and why it is more effective

Letter A

Dear Sir:

In view of the fact that Mr. Jones is not very well, I am taking the opportunity of replying on his behalf.

Our company's well-defined position is that it stands ready at all times to cooperate with your firm whenever it is called upon to do so. The majority of stockholders are in complete sympathy with your company's goals and objectives in regard to the construction of a new plant. It may be within your recollection that prior to 1963, this company tendered your company's loan consisting of a large amount of money in order to put it in a solvent and strong financial position. The occasion was the time of your company's most ambitious retooling operations, when it was hardly in a position to utilize existing resources. Despite the fact that the company had many obstacles to overcome it did not wait until such time as the situation would improve. The loan was repaid in short order. It is because of this fact that our company continually displays the utmost confidence in the operation of your company.

Letter B

Dear Sir:

I am replying for Mr. Jones, who is ill.

Our company is always ready to co-operate. Most of our stockholders sympathize with your aim to build a new plant. You will recall that before 1963, we loaned you large sums of money to put you in a strong financial position. It was during the ambitious retooling operation, when you couldn't use existing funds. Although you had many difficulties, you didn't wait until the situation improved. You repaid the loan. Our company has faith in your operations.

Yours truly,

Questions

1. What makes letter B easier to read and comprehend?
2. In letter A, there are many "freeloaders," words that give nothing to the sentence. List some of the unnecessary words and phrases in letter A. Next, list some of the substitutes used in letter B.
3. Can you think of other "roundabout" phrases that can be replaced by simpler words?

2. To emphasize the point that the writer must consider the reader of what he writes, you might wish to tell the class a story similar to the one that follows:

From A Practical Guide to Effective Writing by Jerome H. Perlmutter, Delta Publishing.

A New York plumber wrote the Government Bureau of Standards that he found hydrochloric acid fine for cleaning drains, and was it harmless? Washington replied: "The efficacy of hydrochloric acid is indisputable, but the chlorine residue is incompatible with metallic permanence."

The plumber wrote back that he was mighty glad that the Bureau agreed with him. The Bureau replied with a note of alarm: "We cannot assume responsibility for the production of toxic and noxious residues with hydrochloric acid, and suggest you use an alternate procedure." The plumber was happy to learn that the Bureau still agreed with him.

Whereupon Washington exploded: "Don't use hydrochloric acid; it eats the heck out of the pipes!"

3. Give students copies of Sample 2.

Sample 2

Adapted from Modern English Handbook, Gorrell and Laird, Prentice Hall.

1.
   a. In the case of Jim, it was apparent that his illness was of a serious nature.
   b. Jim was seriously ill.

2.
   a. Although the story is in the supernatural class, Hawthorne manages to put over his point and show the effects on a person when he is confronted with the fact that everyone contains a certain amount of evil in their physical makeup.
   b. Hawthorne uses the supernatural to suggest that there is some evil in everyone.

Adapted from A Practical Guide to Effective Writing, Jerome H. Perlmutter, Delta Publishing.

3.
   a. Illumination of these premises shall be extinguished by the occupants thereof before departure therefrom.
   b.

4.
   a. It will be noted that the announcement has given assurance that the bearer of a pass who enters the building will be examined for expiration.
   b.

Questions such as the following might help them to agree that most people prefer to read or listen to clearly stated ideas. The teacher might ask:

1. In a letter from a friend, which sentence would you prefer to read? Why?

2. If you were taking notes in English class, which statement would you prefer from the teacher? Why?

3 & 4. Since the author of the following directions wants his directions followed, can you improve them for him?

4. Give students Sample 3 to make students aware that wordiness is a problem among students. Emphasize that these samples come from actual student compositions. Ask students to rewrite the sentences.

Sample 3

1. That night the Orioles won their fourteenth straight victory without a defeat.

2. The way this story was written made it seem to make me feel that it could really have actually happened to me.

3. In spite of all the illegal crimes he had committed, the leader of the gang went entirely scot-free.

4. Prosperity is associated with the bank.

5. He is wearing a sweater of uncommon uniqueness.

6. The secret of it is that it is a natural-looking makeup plus Noxema to help you heal your blemish problem.

7. The soft menthol flavor gives a feeling of the soft wind blowing the long, green grass around in the dewy meadows while whistling a merry tune.

5. Point out that even though they may still prefer big words and scholarly phrases students will show that they can write simply and clearly in this lesson. Once they prove they can write clearly, they may choose the style that fits the situation.

6. Choose from a series of short assignments for practising conciseness: These exercises might better be spaced throughout the year rather than concentrated all at once.

   A. Eliminate wordiness by eliminating freeloaders.

   "Freeloaders" are words that impose themselves on a sentence and give nothing in return.

   Example: It was his determination that made him great.

   (1) Cross out the freeloaders in the following sentences.

      a. Finch studies the field of economics.

      b. All planes were grounded because of bad weather conditions.

      c. This is the program that won the Emmy.

d. The audit cost the company the sum of $10,000.

e. The car is greenish-blue in color.

f. Needless to say, he will suffer the consequences.

g. I wish to take this occasion to thank you for your help.

h. We will be obliged if you will please send the booklet.

i. You asked about the matter of installing air conditioners.

j. The troops were very ready for action.

(2) Improve the following paragraph by crossing out the freeloaders.

The Paris designers have a very great influence on women's clothes. It is appropriate to point out that they have the opportunity to set the trend, and then others take the occasion to follow it. Needless to say, styles change so drastically from one year to the next year that they are found to be hard to identify.

B. Avoid wordiness by eliminating roundabout prepositional phrases.

The message can be difficult to find when the writer clutters his sentences with unnecessary phrases.

Example: In view of the fact that the quarter comes to the end in the near future, I wish to take the opportunity at the present time to speak to the majority of those who are in a position to be interested with regard to grades.

Find short, direct substitutes for these roundabout prepositional phrases:	Use these: (This is a guide for the teacher. Have students determine these.)
1. in the event that	if
2. in view of the fact that	because, since
3. in order to	to
4. in a manner similar to	like
5. for the purpose of	for, to
6. at all times	always
7. despite the fact that	although
8. in the near future	soon
9. the majority of	most
10. prior to	before
11. on behalf of	for
12. in regard to, with regard to	about, concerning, on

13. at the time of	during
14. by means of .	with, by
15. at the present time	now
16. until such time as	until
17. in a position to	can

Check your own writing for such roundabout phrases as are listed in column one. Replace such phrases with simple words.

Adapted from A Practical Guide to Effective Writing by Jerome H. Perlmutter, Delta Publishing.

C. Eliminate wordiness by cutting down on prepositions

Prepositions introduce phrases and help relate them to other sentence elements. As long as they perform this function, they serve a useful purpose--and aid clarity. But when they take over sentences to the point where their presence becomes painfully apparent, they are barriers to effective communication. This wordy paragraph, for example, suffers from "prepositionitis".

> Adequate clearance between the rear face of the last stack in the load and inside surface of the rear doors was provided to enable the refrigerated air flowing from the front to the rear of the trailer to enter the longitudinal air channels through the load which opened on the rear of the load at this point.

INSTEAD OF THESE	USE THESE
bale of tobacco	tobacco bale
reports from overseas	overseas reports
money for spending money	spending money
write a letter to mother	write mother a letter
deduction for taxes	tax deductions
the chair in the living room	the living-room chair

Adapted from A Practical Guide to Effective Writing

Exercise: Rewrite the following sentences with fewer prepositions.

1. In the picture a man is playing a drum in a combo in a night-club in New York.
2. The president of the club called a meeting for the purpose of discussing the subject of taxes.
3. The leader of the gang of protesters goes to school at the University of Minnesota.
4. We should refer back to the lists of the members from last year.
5. The great majority of students of high school age are victims of symptoms of spring fever.
6. The boy from the farm is interested in the agricultural type of subjects.

D. Eliminate wordiness by using strong action verbs.

Many words have both a noun and a verb form. (hold a meeting - meet; give consideration - consider) If you lean on the noun form, your writing is weak and wordy. Choose the verb, and your sentence is improved.

Example: The marines made a landing in Iwo Jima.
The marines landed in Iwo Jima.

You can spot these nouns by the words that precede them (effect, make, take, give, have, hold, and be).

CONVERT TO	STRONG ACTION VERBS
effect an improvement	improve
make provisions	provide
take action	act
give a speech	speak
have a conference	confer, meet
hold an examination	examine, test
be successful	succeed

Adapted from a Practical Guide to Effective Writing

Exercise: Improve the following sentences by using strong action verbs.

1. George can make a choice about his favorite subject.
2. The counselors want to have a conference with the parents before they hold an examination of students who have an intention to submit applications for scholarship.
3. I realized he was making use of the position to achieve his purpose.
4. Prosperity is associated with the bank.
5. Cover Girl Makeup is to help a girl's complexion.
6. A search of his room was enough to give proof of his involvement.
7. In making a speech to the students he put the stress on loyalty
8. We took a vote to determine the group's preference.
9. The students promised to take action in support of the Red Cross.
10. They promised to make provisions for homes for exchange students.

E. Eliminate wordiness by omitting unnecessary repetition

Example: The problem of studying for exams is a cadet's biggest problem.

A cadet's biggest problem is studying for exams.

(1) Rewrite the following sentences elmininating wordiness caused by bad repetition.

a. The second question was the most difficult question for him to answer.
b. The show at the Park Theatre shows the meteoric rise of Hitler
c. Despite his experience, he experienced some bad times.

(2) Using the rules we have discussed, improve these sentences.

a. There are six students attending the class.
b. The fact of the matter is that the office does not have enough funds in its allotment to make expenditures on programs of this nature.
c. Mackerel are caught off Atlantic City by people in the summer months, and in the fall months the same species is near Asbury Park.
d. Her performance was absolutely perfect.
e. My mother, she thought I ought to go to the cheaper college, but the differences in cost were infinitesimally small.
f. A girl should be able to make a living in her special particular line.
g. Everybody should be capable of practising in some line of work. Being able to support yourself is very important in this respect.
h. He is wearing a sweater of uncommon uniqueness.
i. The secret of it is that it is a natural-looking make-up plus Noxema to help you heal your blemish problem.
j. A decision was made by the treasurer that further action was not necessary.
k. So far as wheat is concerned, Canada has a surplus amount.
l. A study was undertaken by the faculty with a view toward establishment of a method of transporting the students to all locations as quickly as possible.

F. Sample composition to be improved by eliminating wordiness

In the Pepsi Cola advertisement it suggests that Pepsi is the soft drink today's people drink. The ad suggests that Pepsi appeals to the adventurer set by showing a picture of a man scuba diving. Next, it shows a picture of a beautiful woman wearing the latest in fashion suggesting that it's the cola the young fashionables drink. Another picture showing a man playing the piano in a combo in some nightclub. That picture would suggest that Pepsi is drunk by the people of the nightlife. The fourth picture on the ad shows the elite equestrians in St. Moritz which would suggest that it is a drink of the very rich. Beneath that picture there is a picture of nomads. Which could suggest that it appeals to the people always on the go. Last there is a pretty girl wearing a leopard coat on and her hair is slightly blowing suggesting it is the drink of the wild set. All these groups together make up the people of today. Since most people consider themselves a person of today, Pepsi Cola must appeal to him.

7. The problem of wordiness can often be correlated with other writing assignments. For example, in connection with paragraph development, a teacher might use the following exercise:

WORDINESS is NOT a substitute for paragraph development. A repetition of the idea contained in the topic sentence should never be mistaken for concrete development of the general idea in the topic sentence.

Rewrite the following theme, eliminating all wordiness and needless repetition. When you are finished, note what is left of the theme. (Can you suggest concrete details that might have been substituted for the repetitive phrases?

I am to be isolated from the rest of the world for an indefinite length of time. I deem it necessary to take with me, food for the mind, food for the body, and material necessities, to keep myself mentally sharp and physically strong.

Food for the mind is necessary to maintain open-mindedness. I feel that being in this situation I am about to enter creates a problem which I would not be able to handle alone. This problem would be self enteredness. This problem would be the result of not having the companionship of another human being or of a make believe character created in a book. As long as I am going to be isolated, I will have to find my companionship through these make believe characters to maintain mental balance and open mindedness.

I will bring with me food for the body, because human nature requires it. Nourishment is necessary to sustain life in the human body. There would be no way I could survive without it.

Material necessities, such as entertainment are important to all people in all walks of life. So for me in my situation, entertainment is important as a pastime. Clothing is also important healthwise and is needed in all situations.

I think by writing this I have found out the most important and necessary parts of life.

SECTION C

The following assignments may be used to test the students ability to write concisely.

WRITING ASSIGNMENT #1

Lesson on concise use of language: precise directions

Assign.

In a page or so (200 wds.) write precise directions for drawing a diagram which you have designed. Draw the diagram. Use paragraph form and not numbered steps. Avoid the telegraphic style but be concise. The directions should be of sufficient clarity so that a person of ordinary intelligence (i.e., the teacher) could follow them. Conceivably one should end up with the exact diagram you have drawn if he follows the expository directions.

Models: Exhibit A

Directions for Drawing a Figure

Hyph. Draw a one inch square. Construct the diagonals ~~Draw a line connecting the upper left and lower right corners, and another connecting the lower left and upper right corners.~~ Label the intersection ~~point where the lines cross~~ X. Draw a one inch horizontal line through and centered on X. Inscribe a circle in the square. ~~Make a circle using the distance from X to where the center horizontal line touches the square as the radius.~~ Construct a vertical line two inches long with the midpoint X ~~middle of the line on point X.~~ Label the two ends A and B. Extend two lines from the two closest corners to A and then B.

Exhibit B

Directions for Drawing a Diagram

Draw an two-inch equilateral triangle, ~~with sides two inches long~~, resting on a ~~it's~~ base. Draw a line from each ~~one~~ of it's vertices perpendicular to the opposite side Sp. of the triangle. ~~Repeat this process with each of the other two vertices.~~ wdy Using the point where the three lines cross ~~in the center of the triangle~~ as wdy the center wdy ~~of a circle~~, draw a circle with a diameter that is one half the length of the triangle's side. Directly below the base of the triangle, within one half an inch, print in capitals ~~letters the letters~~ KMG in reverse order.

Writing Assignment #2

A. Directions to teacher: Use the following assignment for a ten-minute writing quiz. Grade the papers strictly on the students' success or failure in spotting wordiness. For fast correction, type a corrected sample on the lower portion of a new ditto. Then run each student's paper through the ditto machine so that the corrected sample comes out on the bottom of the papers.

B. Directions to students: CUT OUT THE DEADWOOD IN THE FOLLOWING PASSAGE. OCCASIONALLY SMALL CHANGES IN WORDING MAY BE NECESSARY, BUT USUALLY YOU NEED ONLY STRIKE OUT THE USELESS WORDS.

There are many students who have trouble handing in their compositions punctually on time. It is not that the work is hard. In the case of the ordinary paper, the average student can write it in about an hour to an hour and a half. Every student can give this long a quantity of time to his work. The trouble, in respect to most students, is due to the fact that they postpone doing the work too long until it is too late. If it should happen that they have delayed until they have only forty minutes of time left, it is hardly possible that they can spend the hour or more necessary. In the case of some of them, they spend enough time to be sufficient for writing a paper in thinking up ingenious but useless excuses that do not work with the professor.

REWRITE THE PASSAGE IN THE SPACE BELOW.

(Sample to be dittoed later)

Many students have trouble handing in their compositions on time. The work is not too hard. The average student can write an ordinary paper in about an hour to an hour and a half. Every student can give this time to his work. Most students postpone doing the work until too late. If they have delayed until they have only forty minutes left, they can hardly spend the hour or more necessary. Some spend enough time for writing a paper in thinking up ingenious but useless excuses.

I. CONCISENESS AND CLARITY

11th grade

A. Eliminate Redundancy in Sentence Construction

ELIMINATE REDUNDANCY IN SENTENCE CONSTRUCTION

SECTION A

Repetition of a word, thought, or idea often gives a necessary emphasis to writing or speech. However, repetition that serves no purpose, that occurs because of carelessness or haste, may distract and annoy the reader. Unnecessary repetitions should be eliminated. Repetition, wordiness, inflated language, tautology, and redundancy are all names for writing which uses more words than are needed. Whichever label is used, the usual, but not always effective, remedy is the teacher's red pencil. The use of student writing committees to read and revise student rough drafts has several advantages. The writing committee reading creates a real audience for the student writer. It also gives him a feed-back on his writing. He often feels more necessity for defending his work with peers than with his teacher.

Work in wordiness at the tenth-grade level has been primarily concerned with eliminating "free-loading" words and phrases, roundabout prepositional phrases, pleonasms, and general word duplications. The tenth grade also has done work on moving from verb-object predications to a single strong verb ("make provisions" to "provide"). At the eleventh grade the students will concentrate more on the syntactical level of wordiness, especially the reduction of clausal elements into phrase or word elements. Some work will also be done on tautologies and "padding" of ideas.

SECTION B

Bibliography

1. Corbin, Richard K. and Perrin, Porter G., Guide to Modern English (12), Chicago, Illinois: Scott, Foresman, and Co., 1963, pp. 254-256, 567-568.

2. Coyle, William, Paragraphs for Practice, New York: Holt, Rinehart, and Winston, 1962, pp. 75-79.

3. Tressler, J. C. and Christ, Henry I., English in Action (3), Boston, Massachusetts: D. C. Heath, 1955, pp. 363-366.

(Most English grammar texts have an index listing of wordiness, redundancy, etc.)

Procedures:

A. Coyle's material in Paragraphs for Practice is particularly helpful for introducing the idea of revising to eliminate wordiness. The exercises on pages 75-79 can be used in several ways. Page 75 can be used as a classroom exercise. Each student does the exercise, then he compares his work with the students in his writing committee. Next, the four writing committees in the class each present its version of the exercise to the class for discussion. Exercises on pages 77 and 79 may be presented the same way or varied by using an overhead projector and having the class do the exercise together.

The problem of excessive predication (another type of wordiness) can be treated the same way with the use of pages 25 and 26 in Coyle.

B. Use exercises similar to the attached one to make students aware of syntactical wordiness in general. Sentences similar to the following can be taken from student papers and used as exercises:

1) The view on humans given by Simon Stimson during the final "scene" is cold and humorous while the view of life of Emily is one of deep emotional involvement because she is sincere and interested about life and how to live it and not like Stimson which is derogatory and critical.

2) He also restores the use of having the stage manager tell a lot of the story rather than just having the audience figure it out for themselves.

3) She seems to be an ordinary girl of the times she lives in.

C. Anticipatory subjects should be singled out for special attention.

An example of an Anticipatory Subject:

"IT IS TO BE HOPED that everyone will write concisely." In this example the clause "everyone will write concisely" is really the main idea of the sentence; yet, it is in a dependent clause. The "It is to be hoped" clause is unnecessary and, by being in an independent construction, is more emphatic that the actual main idea of the sentence. Inasmuch as this clause "anticipates" the main idea, we call it an Anticipatory Subject.

By eliminating the Anticipatory Subject, one writes more concisely and more emphatically. He obviously eliminates a few words--and hence writes more concisely--when he eliminates the Anticipatory Subject. Equally important, he is writing more directly--and hence more emphatically--when he puts the major idea of a sentence in a major or independent clause.

It would appear that more of us who are interested in a concise writing--writing that is not tiresome to the reader and that quickly gets to the point (avoiding, whenever humanly possible, all cliches and trite expressions and redundancies, for good writers do avoid these, along with vague pronoun references, like the plague)--and in writing with more emphasis, quickly stating an idea and never using three words where one will do the job, should work like Trojans to make our students aware of the danger of stumbling into the pitfalls of writing sentences which are excessively wordy and contain Anticipatory Subjects.

Before introducing Anticipatory Subjects, the teacher might review with the students dependent and independent clauses and coordination and subordination. He should also reinforce continually the idea that one should write both concisely and emphatically.

Suppose the teacher should introduce anticipatory subjects when doing an exercise in critical reading, using the attached Letters to the Editor.

After the teacher puts on overhead the letters and discusses each with the students, reviewing some concepts about critical reading, he goes to the letter which contains the sentence, "I feel legislators should seriously consider this proposal, and pass it." He then asks the students to (1) bracket the dependent clause and (2) underline the main idea in the sentence. Hands should promptly go up and the students be ready to criticize the writer for putting the main idea in the sentence in a dependent clause. The teacher then labels the first clause an Anticipatory Subject [A.S.] and deletes it from the sentence.

The exercise with more examples from the same letters:

> "It is rather doubtful that the person in this age category could control any given election."
>
> "It is unlikely that 128,400 would vote as a bloc in any election."

Then distribute the attached sheet, which has examples taken from a business letter writing class, and ask the students to delete the Anticipatory Subjects in each sentence. Sentences 1-10, 12, and 15, can probably be done correctly by all the students, and sentences 13 and 14 by more capable students.

At this point a short check-up quiz might be in order. Below are five sentences with anticipatory subjects that the students might be given ten minutes to rewrite.

1) I would like to make known that the primary reason for this decision was to induce the optimum returns.

2) May I please anticipate your answer as soon as possible.

3) I would like to suggest that a new schedule be made in consideration of the additional input.

4) In final recommendation, may I point out that the date be reduced to graphic form.

5) We would like at this time to wish Bob success in his new position.

D. One particular type of anticipatory sentence which might be singled out for special terminology is the "snub-nosed 'it' sentence."

1) It should be realized that he is probably one of the most avid seekers of new information.

2) It is believed that the purpose for a new enclosure is to increase the efficiency.

3) It would seem an inducement for mishaps by telephone linemen.

4) It is finally realized that the end is near.

5) It can be seen that two plus two equals four.

E. Sample Exercises:

Directions: change or reword the following sentences so that the main idea is in an independent clause.

1. It is established that skin tolerance is greater for "PERK," but the maximum acceptable concentration for breathing is rated the same for both.

2. The point being made here is both materials require suitable handling precautions to be taken in consideration in planning production application.

3. It seems that data for both materials stress the need to assure that harmful concentrations of vapors and excess skin contact be avoided.

4. It has been well established that a tolerance for the materials is not increased over a time period but is decreased.

5. This points up the need to assure us that suitable methods are established for the "long haul," not just a particular item of manufacture.

6. It is evident that many areas within the corporation can benefit from this type of information.

7. It is stated that FCO #12345 is applicable to these tape transports s/n 678 and below with ABC #217, 218, or 219 installed.

8. It appears that re-release of this document, in its present state, would only add to the existent confusion now surrounding change orders.

9. It is required that the floor cut-outs are ready and that power is available.

10. I know that we probably will not be able to meet this delivery date.

11. If our preliminary information to G.E. is encouraging, I am certain that we will be requested to submit a formal quotation.

12. I feel that General Electric is serious about this request.

13. It would be to our advantage to give them the information they have requested as soon as possible.

14. It is important for the description to be punched as follows: model number, serial number, and type.

15. I request that you file this discrepancy with your file of print corrections.

To the Editor:

The Minnesota Legislature will consider a proposal this year to lower the voting age to 18 in Minnesota. Voting is a power, a right and a privilege of the American people. [I feel legislators should seriously consider this proposal, and pass it.]

Objections to the proposal include: (1) that the 18 to 21 year olds would vote as a controlling bloc, (2) that they are not responsible enough to vote, and (3) that if the legislature gives them the right to vote, the drinking age in Minnesota would have to be lowered to a corresponding level.

[It is rather doubtful that the persons in this age category could control any given election.] According to the 1960 census of the United States, there are over two million eligible voters over the age of 21 in Minnesota. According to the same census, only about 128,400 would be added to the number of eligible voters. [It is unlikely that 128,400 would vote as a bloc in any election.]

The group covered by this proposal are responsible citizens of Minnesota. They pay taxes just as any other citizen, are eligible to be drafted into armed forces, and can be tried in a court of law in Minnesota as an adult. If this group is responsible enough to assume these duties, they are certainly responsible enough to be allowed to vote.

[If this group should be given the vote, it does not imply that they must be allowed to drink liquor of any kind.] Of the four states which allow persons under 21 to vote (Alaska, Hawaii, Georgia, and Kentucky), only one state (Hawaii at age 20) allows persons under 21 to drink. At least two states (Wisconsin and Colorado) allow 18 year olds to drink; neither of these two states allows persons under 21 to vote.

The group covered by this proposal are responsible, aware citizens of this state. [There is no reason why they should not be allowed to vote.]

To the Editor:

The Tribune editorial comments on plans to build supersonic transport appear to be rather short sighted.

The Russians are building a model of that type of plane. The French and British have a partnership project with plans of being in production by 1970. If we should decide to start now, both of these planes will probably beat ours into production. If we don't start now, we may as well abdicate our leadership in the aircraft field.

[It is a project that is so large and expensive that the federal government will have to underwrite the expenses of research and development.]

The Tribune uses the argument that cutting the time of travel in two is not worth the cost. The French and British governments, which have never been known to throw their money around carelessly, obviously disagree. [The Soviets apparently think the expense to be justified.]

Even more important is the judgment of the airline executives who cannot afford to take a parochial view on so important a decision as this. They have already placed orders for upwards of 100 of these planes even before the go-ahead has been given by the government.

Business Week estimates that during the next two decades, because of our superior size and speed, we could expect to receive orders from foreign airlines for about $20 billion worth of supersonic planes.] He who hesitates is lost! Let's get moving!

To the Editor:

[I am convinced that the use of salt has increased accidents, not decreased them.] How can slimy, greasy windshilds and side windows improve safety? How can slimy, greasy streets improve safety? That stuff gets on everything, and is impossible to wipe off.

Nearly every snow this winter has fallen when the temperature has been way below freezing. It would have blown off most highways and would be easily plowed off city streets. Instead, that salt mess is spread which immediately starts to slush up and makes everything wet and slippery. Cars on highways end up in the ditch or driving blind. In extremely cold weather the snow is not slippery and putting salt on is a waste.

To the Editor:

[I am sure] a great many loyal United States citizens read your editorial, "Getting Rid of Medicare Loyalty Oath" (Jan. 10), with a feeling of disgust.

Rather than eliminate the loyalty oath requirement from Medicare Law, [it seems the new Congress should endeavor to enact into law a requirement that could be explained, administered, and enforced.]

[You state that "judgments on personal political beliefs, past or present, and eligibility for health benefits are improper and irrelevant mixture."] With this I am in full agreement. However, [I would like to believe there must be a significant difference between actual participation--i.e., belonging to, or having been a member of, a subversive group--and merely having different personal political opinions.]

The decision of the courts in declaring the loyalty oath provision unconstitutional hardly accords justice to the millions of loyal United States citizens who are contributing to the Medicare program. [It is time the courts cease to coddle the villian.]

SECTION C

Writing Assignment I

(Precede this assignment by an analysis of the Silas Marner tenth-grade theme. See attached)

Topical restriction: Write about a problem faced by one of the three major characters in Ethan Frome.

Rhetorical restriction:

1) Write one paragraph.

2) Use a good (narrow) topic sentence.

3) Have two or three supports.

4) Make each sentence as concise as is consistent with clarity.

Before writing your final copy, you will submit your rough draft to your writing committee. Each paper will be checked specifically for wordiness and sentence redundancy. Final drafts will be based on the committee check.

5) Include both the original and final drafts when you submit the assignment.

Student Samples:

Silent Love

Ethan Frome had a very hard time expressing his love toward Mattie. In one part we hear him saying, "Come along," instead of telling her what he really thought. "Twice he opened his lips to speak to Mattie and found no breath" and "Words of resistance rushed to Ethan's lips and died there "proved again he found it hard to tell Mattie what he really wanted to Another two parts of this book that expressed how Ethan felt were, "He looked at her hair and longed to touch it again and to tell her that it smelt of the woods; but he had never learned to say such things; and, "There were things he had to say to her before they parted, but he could not say them in that place of summer memories." This is the way Ethan was, he just couldn't express his feelings towards Mattie.

Comment on Sample I:

The quotes are germane to the topic, but the student fails to give coherence to the examples by merely cataloging them and repeating over and over that Ethan has a tough time expressing himself. The predications "...proved again he found it hard to tell Mattie what he really wanted to," and "another two parts of this book that expressed how Ethan felt were..." are syntactical redundancies that are inevitable in a mere succession of quotes. The situation surrounding the quote and the contrast between what exactly Ethan feels and what he says would have given a natural and logical thrust to the paragraph. Or perhaps some such division as the effect of first love, developing love, and final separation and his articulation would also have tied together the quotes without sterile repetition.

Student Example #2:

Moral Standards

The major plot of the story, Ethan Frome, is the fact that there is a limit to by-passing the moral standards of the time. This is clearly displayed thru the character Ethan Frome, who allows his life to be ruled by society and what it may think of his actions or thoughts. Thru out the entire story, Ethan's conscience gnaws at him at at every thought he thinks or act he does. Ethan desires to run away with Mattie to the West but such facts as caring for Zeena's welfare, or "what the rest of the town may think" prevent any such actions. Ethan Frome, like most of us today, is a prisoner in a "social" cell.

Comment on Sample #2:

The trouble begins in a wordy and inaccurate topic sentence and continues through a disunified and wordy series of supports. The class could work on this theme together, hopefully coming to a change in the T. S. something like this: "The major theme of Ethan Frome concerns the difficulty of by-passing the moral standards of the time." Then the second and third sentences can be chopped down to "Ethan allows his thoughts and actions to be ruled by his New England conscience," etc. This type of analysis leads into the question of unity and coherence because an excessive predication can well turn out to be a sentence out of unity.

Writing Assignment II

THEME: SILAS MARNER

RESTRICTIONS:

1. Use a good thesis statement based on the concepts we have studied.
2. Use a good topic sentence for each paragraph with concrete details from the novel for support statements.
3. Make sure all topic sentences are relevant to thesis statement and that all support statements are relevant to topic sentences.
4. Use proper transitions from paragraph to paragraph and within paragraphs.

ASSIGNMENT

Choose one of the following suggested subjects, formulate a suitable thesis and write multiparagraph theme. Include basic outline and rough draft with final copy.

I. Discuss the changes that occur during the sixteen years that elapse between part I and part II. Consider the evidence in the characters, their mode of life, the attitudes of Raveloe people for instance.

II. Write a physical description of Silas Marner as he is at the beginning of the novel, as he is during his period of miserliness, and as he is at the end. What features will you choose to emphasize to show the changes in his character?

III. Choose several characters and show how their lives became stunted because of a lack of love--or how love can be a wholesome influence.

IV. The various characters in Silas Marner help to create a picture of society in early 19th Century England. Discuss this proposition by recalling what social classes are included and some of the characteristics of each.

V. Discuss how the statement, "Wrongdoing carries within itself the germs of its own punishment," applies to Silas Marner.

The Influence of Money

In Silas Marner by George Eliot, a metamorphosis in people occurs as a result of the burden of monetary committments and fascination with money.

Godfrey Cass, one of the main characters in the novel, becomes alienated from his brother, Dunstan, and his father, Squire Cass, because of a dispute over money. Dunstan who squandered his money and was afraid to approach his father beceme dependent upon Godfrey for his finances. He asked Godfrey for a loan and Godfrey obliged him by giving him money which he had collected in the form of rent from his father's tenants. When Squire Cass asked Godfrey for his money, Godfrey, in turn, requested payment from Dunstan. Misunderstanding and animosity arose and in order to solve his dilemma, Dunstan stole from Silas Marner to repay the loan. Before he can repay Godfrey with the solen money, Dunstan falls into a pit and drowns. For a length of time there is a strained relationship between Squire Cass and his son, Godfrey because the Squire believes Godfrey has spent money which was not rightfully his. It is not until several years later when the pit is drained and Dunstan's fate is discovered, that their truth is revealed and father and son are reconciled. Godfrey, eased of the burden of unwarranted guilt becomes a happier, more self-confident man and is able to live in peace.

Silas Marner, a weaver who came to live in the village of Raveloe, changed his attitude in regard to money because of the treatment he received from his neighbors. Upon his arrival in Raveloe, Silas was met with the provincial rejection and suspicion common to strangers coming to an isolated community. As a weaver he possessed a skill and he also could use medicinal herbs to cure people. Being afflicted with uncommon attacks and being strange in appearance, the community picked out these points, accentuated his peculiarities and treated Silas coldly, unjustly and isolated him from their society. Having little else to do, Silas worked hard at his weaving and earned a considerable amount of money which he counted continually. When disaster struck and his money, his dearest possession, the only thing that made sense in his life, was stolen he was forced to seek solace from people. The community after many years opened up their hearts to Silas for they recognized his common situation. They dropped their prejudicial barriers that had shut him off for several years. After being accepted Silas found other things were more important than gold. He found he had over-valued the gold and he then truly understood man. He began to give of himself and when he found a little orphan girl, he took the child to his heart and received love in return. Money was no longer the prime reason for his existence--love and compassion had taken its place.

Comment:

This paper, loosely based on suggested subject I, suffers from a thesis statement that is much too broad. The changes in Silas alone because of his varying attitudes towards money would have given ample scope for a paper. Ignoring also the main fault in the paper of plot "rehash" rather than analysis, one can see that a grandiose manner and verbal indirection characterize a style designed to impress as much as to express. After pointing out the lack of topic sentences, the awkward tense shifts, dangling modifiers, poor choice of diction, etc., the teacher might mark the excessive predication into three main types and have the students supply examples and suggest changes in the theme.

Type I
Wordiness from over-generality

The thesis sentence could be simplified and clarified thus: "In Silas Marner by George Eliot, the character development of both Godfrey Cass and Silas Marner hinge on their changing attitudes toward money."

Type II
Unnecessary repetition

Change to "When disaster struck and his money, his dearest possession, was stolen, he was forced to seek solace from people."

Type III
Clausal reduction

Change to: "Several years later when the pit is drained and Dunstan's fate is discovered, the father and son are reconciled. Godfrey, eased of the burden ofguilt, becomes a happier, more self-confident man."

I. CONCISENESS AND CLARITY

11th grade

B. Eliminate Unnecessary Use of Passive Construction

ELIMINATE UNNECESSARY USE OF PASSIVE CONSTRUCTION

SECTION A

Understanding of both the active and passive constructions is valuable for the student. The student must recognize each construction as being grammatically correct. However, he must realize that one construction may be more effective than another in a given context. (Active voice constructions, for example, often make a stronger predication.) The writer also should be taught that the use of the passive voice is proper and useful when the writer intends to stress the "receiver" instead of the "doer" of an action. It also allows the writer, when he has a reason for doing so, to omit or conceal the "doer" of an action. Passive voice constructions, however, if mis-used, may lead to weak and wordy writing.

The proper use of passive voice is a concept that most students grasp quickly. Therefore, teachers should plan to present the lessons on passive voice in one hour. (Needless time should not be spent on drilling students in the passive construction, if they know the pattern already.) If the passive voice lesson is followed by a writing assignment, the teacher may readily see which students will need additional individual help with the verb form.

SECTION B

A. Bibliography

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9. See any standard grammar text for the usual treatment of voice.

B. Procedure

Begin the unit by attempting to develop in the student an awareness of the active and passive voice by intuitive means. Use the third and

and fourth paragraphs of chapter 22 of Huckleberry Finn (the Colonel Sherburn incident). First, present the paragraphs re-written in the passive voice. Then re-read the paragraphs in the active voice as Twain wrote them. Have the students list the differences in the active and passive presentation. List in one column the differences in grammar and, in another, the differences in tone and emphasis.

Next, using the quotations from pages 179-181 in Glatthorn's Composition: Models and Exercises, show more specifically how the active and passive voices can be used to stress either the actions or the doer of the action. Point out that the doer of the action may be entirely omitted, either to avoid placing blame or simply to stress the action.

Passive Voice

47 John A. Kouwenhoven in "Skylines and Skyscrapers" (P. 135 of Glatthorn)

The writer's decision to use either the active or the passive voice in a sentence is essentially a matter of taste or style. Generally the active voice is stronger and less apt to lead to stylistic difficulties. But there are certain times when the passive voice is a useful tool.

1. The passive voice is useful when the writer wishes to stress the receiver of an action instead of the doer. In the following sentence from Kouwenhoven's selection, the verb is in the passive voice:

> **Those bookcases were advertised in the nineties as "always complete but never finished."**

Had Kouwenhoven chosen to use the active voice, this sentence might have read:

> **The manufacturer advertised those bookcases in the nineties as "always complete but never finished."**

Compare Houwenhoven's sentence using the passive voice with the rewritten version using the active voice. Does the passive construction help to emphasize the receiver of the action? What is emphasized in the sentence using the active voice?

The sentence Kouwenhoven wrote does not mention the doer, but had he wished to include this information, he could have written:

> **These bookcases were advertised by the manufacturers in the nineties as "always complete but never finished."**

He would then have mentioned the doer, but the passive construction would still have made bookcases the more emphatic element.

2. A second reason for using the passive voice is that the writer chooses not to mention the doer of the action in a particular sentence. It may be that it is unnecessary to mention the doer or that he is unknown. The following sentences written by Kouwenhoven do not mention the person or persons performed the action:

No building ever built in New York *was placed* where it was, or *shaped* as it was, because it would contribute to the aesthetic effect of the skyline--lifting it here, giving it mass there, or lending a needed emphasis. Each *was built*, all those under construction *are being built*, with no thought for subordination to any overall effect.

Kouwenhoven's concern in these sentences is with *what* has been done not with *who* has done it. He simply wants to dismiss *all* buildings as not having been designed with an eye to their being a part of a pattern. The passive voice enables him to make his point without naming all of the individual architects responsible for the various buildings. He could, of course, have used "architects" as his subject in sentences using the subject and making the verbs active. Why is the result much less effective than Kouwenhoven's way of expressing the same ideas?

3. While the passive voice is often useful, it should not be overused. Why is the use of the passive voice *not* desirable in each of the following sentences?

A thrilling last-minute field goal *was kicked* by Tim Brady.

In my last semester a composition *was written* by me for the essay contest, and it *was judged* by three teachers to be the best in our school.

My old scarf *was worn* on the trip to Cleveland.

At this point the teacher might use several types of exercises demanding the student's awareness of the proper use of active and passive voice.

A. Have students collect typical sources of overused passive voices, as minutes of meetings, or school announcements. In groups students might analyze and evaluate the use of passive in these sources. Is there a reason to emphasize the receiver of the action: Is there a need to obscure the doer of the action?

B. Have students analyze a news story from the school newspaper and from the *Minneapolis Tribune*. Have them make 2 columns, one for active verbs, one for passive verbs. Then ask them to justify or attack each use of the passive in the article.

C. Have students examine paragraphs of non-fiction in their textbook *Adventures in American Literature*. For example, paragraphs from the articles, "Washington Attacks Trenton," "John Paul Jones: The Battle of Flamborough Head," "The Beard of Joseph Palmer" offer examples of active and passive verbs that students might analyze.

After the student is aware of the reasons forusing one voice or the other, then begin using Lefevere's workbook *Writing by Patterns*. The first pages (10-13) teach a simple (and not quite accurate) notational system for structural grammar. Pages 14 through 34 are primarily drill. Pages 35 through 48 introduce the passive transformation and the inversion with "there" and "it".

1. Use exercises 1 through 7 to teach the student the basic sentence patterns.

2. The drills contained in exercises 8 through 10 are not needed by the better students. However, the average and poor students need the drill. They constantly refer to the first exercises when starting on Lefevere's Part II, "Pattern Transformations and Inversions".

3. "Pattern Transformations and Inversions" should be presented in a variety of ways. Again the better students of grammar understand rather quickly.

Use of the following approaches may help the poorer students:

a. The teacher presents Lefevere's information on transformations on pages 35 and 36 himself by using the inductive method. He presents the text examples and others on the board requiring the students to think out the appropriate written symbols and verbal labels for the transforms. (Students have previously used Lefevere's symbols and labels for the basic sentences. Now they simply extend the same system.)

b. The teacher may next give Lefevere's workbooks to the students and drill and recite in class. The teacher may wish to decide how well Lefevere's notational system works and to compare it with Allen's system in New Dimensions in English. (Either skip Allen's system or only spend a limited time on it. The system is more accurate but the average and poorer students seem to have trouble with it.)

c. As the bright students quickly learn the passive transformation, they can help the poorer students, who will ask them questions more freely than they will the teacher.

Work out one assignment and suggest others:

Now that the students know how to form the passive pattern they may practice.

A. Give the students a situation and ask them to relate the action from different points of view, adjusting the voice of the verb accordingly. Have several students put their sample sentences on the board and explain their verb voice choices.

   1. You and your younger brother have been wrestling in the living room, your foot crashes into the coffee table, smashing your mother's favorite vase, your mother comes running into the living room.

      a. You explain what happened.
      b. Your younger brother explains what happened.

   2. The teacher's back was turned. Paul made a spitball. He threw the spitball at Harvey.

      a. Paul is a friend of yours. Combine the above sentences to tell the truth and include all information, but to protect Paul as much as possible.

b. Paul is your enemy. Combine the above sentences to incriminate Paul as much as possible.

B. Have students re-write any sentences containing faulty uses of passive voice in the following students' paragraphs. Place a sample of the original and a student revised paragraph on a transparency. Compare the two versions with the students:

Student Sample

The Irony In "War Is Kind"

The poem's intense feeling is transmitted to the reader by the sharp irony in "War is Kind" by Stephen Crane. Two slightly different forms are assumed by this irony. The first form, appearing mainly in verses one, three, and five, is the more blunt of the two. Exactly the opposite of what one would expect to hear is said in this form. In the first, third and fifth verses a soldier has died fighting, causing another great sorrow. But the mourners are told not to cry, for "War is Kind." The exact opposite of what these hollow words mean is emphasized. In the fourth stanza the "virtue of slaughter" and "the excellence of killing" are mentioned. Had the author stated what he actually meant, much of the poem's effectiveness would be lost. Especially bitter are phrases such as "the virtue of slaughter." In these phrases words are used that do not belong together; for instance, "virtue" and "slaughter" have opposite connotations. Irony as direct as this is hard to forget. A weaker form of irony is found in the second and fourth stanzas of the poem. The glory of the military and the thrill of battle are extolled in these stanzas and then, with one flat statement, are torn down. A . the end of these verses about the glorious pomp of war is found a flat description--"a field where a thousand corpses lie." This form is weaker irony only because it is not considered as bitter as the first form. In the first form was stressed personal cases; the second form is found to be more a general observation. Without the irony of both forms, the poem's meaning would be lost. The intensity of feeling is created and maintained throughout the five stanzas of "War is Kind" by this acrid sarcasm.

SECTION C

Sample Composition Unit

Students should now practice the proper use of active and passive voice in writing a theme assignment. After finishing chapters 1-35 of Huck Finn, the students may write a brief paragraph about Huck's change in attitude toward Jim.

Assignment:

1. Write a brief paragraph about Huck's change in attitude toward Jim.

2. Use a narrow topic sentence.

3. Find three supports for the topic sentence.

4. Write the paragraph itself predominately in the active voice.

5. Underline and number each passive voice construction.
6. At the end of the paragraph justify each of your uses of the passive constructions.

Student Sample

Several times during the trip down the river Huck thoughtlessly abuses Jim. At the beginning of the trip, Jim [1]is bitten by the mate of a dead rattlesnake which Huck had placed near his bed. This cruel deed is an initial example of Huck's abuse of Jim. Later, after Huck and Jim have become better acquainted, Huck again abuses Jim. He threatens Jim's freedom by deciding to reveal their secret at the nearest town and by writing a letter to Miss Watson. A final example of Huck's mistreatment of Jim occurs after the storm has subsided. Jim [2]is tricked into thinking that Huck has been on the raft throughout the storm.

Comments

The student has used active voice form for all verbs except two:

1. Passive construction is justified here because the receiver of the action, Jim, is more important than the doer of the action, the mate of the dead rattlesnake. The topic sentence names Jim as the receiver of abuse. The passive construction in this sentence clearly emphasizes this position.
2. Passive construction is not justified here. This construction omits the doer of the action, Huck. To be clearly coherent with the topic sentence, this sentence should reflect the Huck-Jim, doer-receiver structure set up in the topic sentence. Therefore, the active construction--Huck tricked Jim into thinking that he had been on the raft throughout the storm--is preferable.

I. CONCISENESS AND CLARITY

11th Grade

C. Place Modifiers Near Words Modified, If Clearness Requires It.

SECTION A

The unit on placement of modifiers for clarity deals with an important writing skill. The teacher should be warned, however, against spending too many class hours having students do endless drills and exercises from grammar books. The following unit suggests sources and exercises that may be used inshort lessons throughout the year as the teacher notices the problem of misplaced modifiers occuring in student papers. The student papers themselves will serve as the teacher's best source for examples to use to teach this unit.

SECTION B

Bibliography

Warriner's Book 11, pp. 330-332

Tressler and Christ, pp. 370-371

Warriner's Complete, pp. 208-212

Better Paragraphs, (John Ostrom) p. 40

Procedure

1. The teacher might begin with some oral work in class. He might ask students to point out the problems in the following sentences.

   a. He was wearing a hand-painted tie around his neck, which he had bought in France.

   b. Mother bought a new can opener from a crafty salesman, that was guaranteed never to break down.

   c. She finally found the book she had been hunting for behind the couch.

   d. George made his father angry one day by driving the car without his father's permission into a telephone pole.

   e. Please check your papers when you are finished for spelling errors.

2. The teacher might then turn to some of the following exercises:

   a. Use some of the exercises from Warriner's, etc. and the oral sentences for basic understanding of the concept.

   b. Make use of Better Paragraphs, p. 40, to teach the concept in context of a paragraph. Use Ex. A pp. 41 and 42 to test knowledge.

   c. Read Student's Handbook for the Study of Literature, pp. 100-107, about descriptive writing. This will give background for the writing assignment.

d. Analyze the first section of "The Fall of the House of Usher," Adventures in American Literature, pp. 524-525, for phrase and clause modifiers. Locate the word modified and discuss placement. Could there have been a better place for this modifier? Is there a possibility for confusion?

e. Another good example of phrase and clause modifiers is "Circus at Dawn", Adventures in American Literature, p. 166. Analyze the first few paragraphs for types of modifiers and their placement.

SECTION C

The teacher may now give an essay assignment covering this material. The student models may be used either in the pre-writing or post writing stage.

Rhetorical Goals:

1. To create a single effect in the description of a person or place.
2. To use vivid words in your description.
3. To place modifying words or phrases as close to the words modified as possible.

Assignment:

Edgar Allan Poe used modifying words and phrases to create a single effect in his descriptions. Use vivid modifiers to describe an interesting person or place that you are acquainted with. Aim for a single effect on the reader.

Restrictions:

1. Write one paragraph of 100-200 words.
2. Use space order to describe a person or place.
3. Use at least one modifying phrase and one modifying clause in your paragraph. Number the phrase (1) and the clause (2). Draw an arrow to the word modified.
4. Use good manuscript form.

Note: Presentation of assignment:

Discuss methods used in describing rooms or people. Refer to Better Paragraphs, p. 29 on space order. Discuss this concept as you give the assignment without going into other types of paragraph organization at this time. Use the paragraph on p. 29 from "The Cask of Amontillado" to demonstrate both method and effect, as aimed for in the assignment. Analyze the effect that Poe had in mind to create.

Student Models

These are student sentences to illustrate errors in placement of modifiers. Project the samples on the overhead projector and use marking pen to show reference and placement errors.

1. "By what the author says about Nancy Belle, in the story "Early Marriage", you know that she is a brave girl. One way the author shows that she is brave is that she doesn't let things she hears frighten her. For example, when Ignacita, their Mexican housekeeper told her about what she saw many times when she was younger about how people never returned and how they were tortured. This only made Nancy want to go all the more."

2. "The fact that one of his sons is not yet baptized, that John himself does plowing on the Sabbath Day, that he openly dislikes Rev. Parris, his pastor, and that he does not attend church regularly causes questioning. This all represents his opposition to some of the religious beliefs of the community."

3. "Driving behind litterbugs may often be annoying. Broken glass causes many a flat tire and a piece of paper, thrown out of the window by a litterbug, may often land on the windshield of the car behind. This may block the driver's view and cause him to swerve off the road or into another lane which may lead to an accident."

4. "Rev. Parris is the type of man who cares more about what people think of him than about his daughter's dying. Many examples of this occur in the first few pages, which seem to bring out this fear."

5. "Finally the boy passed the stiffest test of all. He was able to control his wagon, with his sister's help, as it was crossing through water almost over the horse's heads."

Comments

Samples 1-4 have used this without a clear antecedent.

Samples 4 & 5 contain faulty clause (which seem to bring out this fear) and perose (with his sister's help) placement.

I. CONCISENESS AND CLARITY

11th Grade

D. Use Clear Pronoun Reference

PRONOUN REFERENCE AND MISPLACED MODIFIERS

SECTION A

These grammatical principles are mainly proof reading skills and it should be the purpose of the teacher to make the students conscious of these errors in their own work. Two methods of improving this student consciousness are:

1. Use student sentences as examples of sentences containing these errors.

2. For subsequent essay assignments, have the students take several minutes before handing in their papers to check for errors in pronoun reference and misplaced modifiers.

SECTION B

Bibliography

1. Ostrom, John, Better Paragraphs, pp. 35-39.

2. Tressler and Christ, English in Action 11, pp. 366-368.

3. Warriner, Mersand, & Griffith, English Grammar & Composition, 11 pp. 320-329.

4. Wariner's Complete Handbook, pp - 199-206.

Use exercises from these pages for written work in class.
Similar sentences for oral work:

1. John is habitually tardy, which annoys his parents.

2. Although my brother is a professional golfer, he refuses to teach it to me.

3. Arnold's father told him that he needed a new car.

4. Since my father likes bowling, we go there every weekend.

5. In this morning's paper, it says the governor spoke last night.

6. Mary told Helen that the teacher had sent a note to her.

7. After putting the cushions on the couches, you are required to clean them thoroughly.

8. Knowledge of grammar is essential to a successfully-written paper. It will help to make it understandable.

9. The village of Minnetonka is located on the shores of Lake Minnetonka which makes a beautiful shore drive possible.

Procedure:

1. Read Chapter 3 of Better Paragraphs and work several of the practice exercises to learn the basic materials of the paragraph:
   detail, reason, illustration.

2. Read section on transitions (p. 32 Better Paragraphs), pronoun reference (pp. 35-38, Better Paragraphs), and discuss the use of pronouns as transitional devices. (See Coherence, 11th grade, A.)

3. Refer to grammar sections listed above for in-class oral and written assignments, depending on need.

4. Orally discuss changes to be made in Section G p. 39, Better Paragraphs. Use #16 Part G, or similar short paragraph, on overhead projector, marking faulty pronouns, showing words modified, and eliciting changes which can be marked in on the transparency. Use class response entirely.

5. Give out assignment on Spoon River Anthology. Work on outline during class time.

6. Analyze samples as a class when papers are returned.

SECTION C

Assignment: Choose a character from Spoon River Anthology and analyze the reasons which prompt him to behave in the way he does.

Rhetorical Goals:

1. To begin the paragraph with an effective topic sentence.

2. To develop the paragraph by use of reason, detail, or illustration, (Chapter 3, Better Paragraphs)

3. To use clear pronoun reference as part of the transitional devices within the paragraph. *

Restrictions:

1. Write one paragraph of 100-200 words.

2. Make an outline for the paper consisting of:

   a. A topic sentence which states an attitude expressed by one of the characters in Spoon River.

   b. Supporting statements analyzing those factors which prompted him to develop this attitude. Be specific.

3. Write your paragraph from the outline.

4. Underline all pronouns in your paper and draw an arrow to the antecedent.

5. Use good manuscript form. Skip one line between each written line.

* Students may evaluate one another's papers to check the fulfillment of this goal.

I. CONCISENESS AND CLARITY

11th Grade

E. Maintain Consistency of Tense, Number, and Person.

SECTION A

Consistent point of view as an element of coherence can be a great aid to the clarity of a paragraph or longer paper. The term "consistent" itself denotes the purpose of this aspect of coherence -- to increase the readability of a composition by developing uniformly person, tense, number, tone, voice and objectivity. While "consistent point of view" would not probably be the basis of a writing assignment in itself, it is an element of composition, easily included in the proof-reading step, which make student compositions more readable and smooth-flowing. (See also, Paragraph Coherence, 11th Grade, Point of View.)

SECTION B

A. Bibliography

1. Brown, et al, Writing: Unit Lessons in Composition-2, pp. 84-88.
2. Corbin, Guide to Modern English, pp. 200-204.
3. Ostrom, Better Paragraphs, pp. 33-34.
4. Stegner, et al, Modern Composition V, pp. 410-414.

B. Procedures

1. The teacher may introduce the idea of consistent point of view as one element of coherence. Coherence may be defined by students as (a.) understandability, making sense (a coherent person as opposed to an incoherent person) or as (b.) stickiness (glue is a cohesive substance). They may then define coherence in writing in either or both of these ways: Coherence is what makes writing understandable because it sticks together. (This serves also as a good introductory definition for consistent point of view.)

2. Pages 33 and 34 of Ostrom's Better Paragraphs, which explain and offer examples of consistent point of view elements, can be used as a good beginning point. This material, of course, may be handled in many ways. One method would be to have the students read only the six subheadings in this section of Ostrom and then, as an oral review, ask them to explain what each of the six elements means to them. As each element is explained, the examples which Better Paragraphs offers can be gone over. In some cases the class will need further examples. These can be presented easily either on the board or on the overhead projector. In checking all six, the following would be some good general principles for beginning students:

    a. Whatever a writer starts with he stays with. The student should check his paragraph topic sentence for each of the six items. Whatever point of view he uses in it, he should develop throughout the rest of the paragraph.

b. The over-all consistent development of a longer paper can be checked in much the same way as the single paragraph. This will be particularly true for tone and objectivity. The other four elements will vary more widely from paragraph to paragraph.

c. When students check over their own paragraphs for these elements, they should check for only one item at a time. This will assure more thorough checking, at least until the students become more familiar with each of the items. For example, they may read quickly through a paragraph looking only at the verbs to check their tense. The same thing can be done for the other five elements. It might be pointed out that even a teacher, reading students' papers after years of practice, still does not see all types of errors on one reading. While several quick readings may seem like more work to students, it will in reality take little more time and be much more thorough.

3. As students discuss and review the six elements, some of the following points can be brought out:

Person. Many students will not know which pronouns indicate which persons. All six should be renamed and identified. (Better Paragraphs contains no such review list.) Also, in addition to the words "he," "she," and "it" for 3rd person singular and "they" for 3rd person plural, many students do not realize that words such as "one," "anyone," "person," "student," "people," "individual," etc., are also antecedents for 3rd person pronouns. Making a list of these words with the students will help them.

Students often face the problem of writing a theme in the 3rd person indefinite, "one," but they find the use of "one" so formal that they almost automatically switch to "you." Perhaps it would be worthwhile to explain that an initial "one" is fine, but the writing will be less "stiff" if thereafter the writer uses the third-person definite "he" or a noun reference.

The possible writing situations which the student will face that call for 1st, 2nd, or 3rd person can be discussed by the teacher and the class. When is "I" appropriate? How often are writings addressed to "you"? When is "it" or "he" appropriate? Why is 3rd person used so much by students? Again, the over-riding consideration of purpose and audience must first be considered.

Tense. Students will feel more adequately informed about tense than any of the other five elements. In spite of this, students will probably make many errors with tense. Tense, however, is one of the easiest items to check if students will look only at verbs as they go over their papers.

Checking tense with verbs which are made up of more than one word is another problem. The students must remember that the first word of the verb phrase indicates the time or tense. (For example: has done, present perfect, had done, past perfect.) In writing a literary analysis, for example, where the plot is summarized in the present tense, actions in the past should be in the present perfect.

For many poorer students, the correct use of perfect tenses in relation to paragraph consistency will always be a problem. It is perhaps an unnecessary distinction for such students. If they can move correctly from past to present, etc., when such a change is indicated, the checking of perfect tenses may only be confusing to them. Good students, however, should be expected to use the perfect tenses correctly, though this can easily be dealt with individually when the problem arises.

Number. Although this designation refers simply to singular and plural development, many students forget about number because no special words in the sentence are attached to it alone. They forget that when they are checking person, for example, they are checking number also. Students should also be reminded that when they give examples, these examples when possible should be consistently singular or plural.

Voice. Checking active and passive voice is difficult for most students. They also feel it is often unnecessary since both forms are grammatically correct. (See Section on Passive Voice -- 11th Grade)

Tone. The tone of a piece of writing can be described as Ostrom does, emphasizing primarily the level of language used, but it is sometimes easier for students if it is subdivided into two parts, (a.) level of language (slang, formal, informal), and (b.) the writer's attitude toward his work (Does he mean to be humorous? sarcastic? serious?). (See 10th and 11th Grade Units on Diction)

Both these areas can be discussed and further examples given beyond those of Ostrom, but both are governed ahead of time by the writer and what he feels is appropriate to the audience and the material to be used.

Objectivity. Whether students intend to present their material personally and enter into it themselves, or whether they intend to present it objectively as facts must be decided ahead of time, like tone. When students begin to write multi-paragraph papers they will particularly need to be reminded of this. For example, they will often summarize an objectively presented paper with such phrases as, "So you can see from the above paragraphs that I have shown you that..." As with tone, the objectivity is governed by the type of material and the audience.

Exercises C and D of Ostrom (p. 38) are good beginning exercises for students in checking point of view. Other exercises on p. 38 are also suitable but are difficult. One method of presenting exercise C would be to give the students dittoed copies of the exercise and then check the elements found in the topic sentence together (while the teacher shows it on an overhead transparency) circling and labeling the words which indicate the person, tense, etc. (Exercise C is on person, tense, number and voice.) Then show the students how to do the next sentence to make it agree with the topic sentence. The students may then do the remainder of the exercise on their own, and it can be checked easily in class using the overhead projector to show answers since the exercise involves many corrections.

Exercise D which deals primarily with tone and objectivity and has fewer corrections can be done aloud in class, having the class divide the tone and objectivity indicated in the topic sentence and then judging the remaining sentences as they are read aloud.

SECTION C

Since consistent point of view can well be handled as one of the skills of another assignment, not as the basis for an assignment itself, students might be asked to list the six items at the top of the composition papers. They must then identify the six as they intend to use them in their compositions.

Separate composition assignments can be given, however, Students might be asked to write using a particular tone, for example, and to discuss diverse examples.

I. CONCISENESS AND CLARITY

11th Grade

F. Practice Conciseness and Clarity in Precis Writing

PRECIS WRITING

SECTION A

A writer should practice conciseness and clarity by precis writing. He should develop the skill of extracting and expressing in his own words the principal ideas of what he had read, usually in less than a third of the length of the original article, although the exact parameter depends on the density of the material, the purpose of the writer, and the time available. The student should relate the techniques of precis writing to the techniques of structural reading, since precis writing is both a reading and composition skill.

SECTION B

Bibliography

1. Warriner, Mersand, and Griffith, English Grammar and Composition, 11 (Harcourt Brace & Co., 1958), pp. 416-423, The Precis. (Contains fairly good material on the precis together with 7 good paragraphs for practice in writing precis.)

2. Allen, Newsome, et al., New Dimensions in English, (McCormick-Mathers, 1966), Chap. 22, pp. 220-228. (Excellent chapter on the precis with fine samples and good passages for practice.)

3. Holt, A Study of Literature, p. 92.

4. St. Louis Park procedure sheet for the precis.

Procedure

Begin the unit by a general discussion of the importance and wide use of summary type writing. Ask the students to examine their own writing and to guess at the frequency of note taking from class lectures, summary of materials they read in various sources preliminary to making report, book report summaries, etc.

Then distribute the dittoed sheet entitled "Precis," which contains the simple steps to follow in writing the precis and which was worked out by St. Louis Park teachers. Go over it with them highlighting the important points. After this is done, distribute an original passage which has sampled precis and comments. The samples should be of three general types: (1) a "bad" precis where the writer has missed several points of the original passage, (2) a second "bad" precis which is inadequate because it is too close a paraphrase of the original and verges on plagiarism (sometimes the plagiarism is thinly veiled, but plagiarism nevertheless. It is not enough to rearrange the order of the sentences), (3) a third precis, acceptable, although maybe not flawless, reasonably well proportioned and faithful to the general organization and making use of language which is unmistakably the student's own language.

Having done this the teacher will want to take another passage or short paragraph and, together with the class, work through it on the overhead projector, first taking notes, and secondly building a paraphrase from these notes.

STUDENT PROCEDURE FOR WRITING THE PRECIS

The need for making accurate and concise summaries is found in many areas of daily life. As a student, you will be practicing the art of extratting and expressing in your own words the principal ideas from what you read. Precis writing is the kind of writing required for taking notes and writing term papers and reports in college. It also will be useful for handling many writing assignements common to the business world. This skill will be one of the most valuable you will ever learn.

A brief summary of the main points of an article or the gist of a story is called a precis. In such a composition, you express the central idea of the writer in a concise summary of your own. The precis should probably not be more than one third as long as the original, although the exact parameter of the precis depends on the density of the material, the purpose of the writer, and the time available. Since the precis is committed to maintain the relative proportions of an original, it can never be as drastic in its reduction as a general summary may be. The term precis was borrowed from the French and means "cut short." When you write a precis this is exactly what you are doing, "cutting short" the original in both length and content. The end product should be a "model" which is a small-scale replica of the original. The precis writer could also be likened to a photographer who is "reducing" a picture to a smaller size, keeping the same arrangement and proportion in the reduced negative as in the original. Nothing is changed except that it is shrunk. Thus, each idea in the smaller "model" will have the same proportion and emphasis as the original. The "model" should also retain the author's original tone, mood, and point of view.

Here are a few simple steps to follow:

1. Read the original paragraph or selection through attentively to get the general idea. Do not take notes during this first reading.

2. Read the selection again. This time look up unfamiliar words and try to separate the main ideas from the details.

3. Mcke a list of words and points which you consider essential to the main ideas of the selections. When you are selecting words and ideas, here are some things to keep in mind:

    a. While you will want to make most of your list your own words, there will be words and phrases which seem key to the selection and which should be retained in the precis.

    b. Leave out any thoughts of little importance. Ordinarily leave out any exceptions or negative statements.

    c. Put down every important thought except those obviously implied.

   d. Leave out all illustrations, examples, anecdotes, etc.

4. As much as is possible, write the first draft of the precis in your own words. If you cannot translate the ideas into language of your own, you do not understand them very well. When writing, try to observe the following:

   a. Keep the same point of view as the paragraph. A precis is written as if the author himself were condensing his material. For this reason you never say, "This article was written by ..."

   b. Use good transitions to connect idea to idea so that your precis is coherent.

   c. Emphasize the thought emphasized in the original.

5. Read your first draft over and compare it to the original. If it does not give the same general impression as the original, something is wrong.

6. Continue to revise the wording of your precis until it is as clear and concise as possible. At first you may have to do many revisions, but with practice you will be able to write an accurate precis in a few minutes.

When you write a precis, you practice reading and writing at the same time. It is almost as if you were to engage yourself in a game of tennis, playing the ball first from one court, then the other, returning your own serves and defending against your own counterattacks. As reader, you must discover the controlling idea and structure of the material. As writer, you must then reiterate it so that your reader, in turn, derives from your precis what you derived and what in fact was intended by the author. This is an exacting exercise, but this fact itself is one reason why precis writing is so practical.

The Value of Precis Writing:

When you write a precis, you summarize someone else's controlling idea without comment or criticism. You may think his material poorly organized, his support weak, his emphasis misplaced, or his attitude indefensible. You may doubt his accuracy, question his sincerity, or detest his philosophy. He may bore you -- or irritate you.

Privately you are free to think and say so, but frankly, your objections are beside the point. You owe him an honest representation. In this respect precis writing is confining. It is useful writing nonetheless, for it draws attention to means of assertion and support and to their subtle juxtaposition. In its first effect precis writing can help you improve your reading. In its second, it can help you improve your writing.

SECTION C

Literature-Correlated Student Assignment Samples

ASSIGNMENT I

Precis passage on page 66 of The Scarlet Letter from the Four American Novels edition.

> The truth was, that the little Puritans, being of the most intolerant brood that ever lived, had got a vague idea of something outlandish, unearthly, or at variance with ordinary fashions, in the mother and child; and therefore scorned them in their hearts, and not unfrequently reviled them with their tongues. Pearl felt the sentiment, and requited it with the bitterest hatred that can be supposed to rankle in a childish bosmm. These outbreaks of a fierce temper had a kind of value, and even comfort, for her mother; because there was at least an intelligible earnestness in the mood, instead of the fitful caprice that so often thwarted her in the child's manifestations. It appalled her, nevertheless, to discern here, again, a shadowy reflection of the evil that had existed in herself. All this enmity and passion had Pearl inherited, by inalienable right, out of Hester's heart. Mother and daughter stood together in the same circle of seclusion from human society; and in the nature of the child seemed to be perpetuated those unquiet elements that had distracted Hester Prynne before Pearl's birth, but had since begun to be soothed away by the softening influences of maternity. (200 words)

This is a precis of about 200 words and the students should be told to reduce it to approximately 65 words. Since this is their first precis on their own and since the passage offers some difficulty in vocabulary, it might be helpful to go through the first two or three sentences to clear up the vocabulary and suggest the way the students might say it in their own words. The rest of the assignment then should be completed for class the following day.

The next day, the students' precis should be collected and four or five of them shown on the opaque projector with the class critizing them together. The teacher should collect the remainder of the precis and grade them in line with the general comments that have bean made. The following day these should be returned and recorded in the students' writing folders. (Hawthorne seems to be especially workable as a subject for precis. In the first place such close summary is a good aid to alert the students to the depths revealed by a close reading of Hawthorne, and, secondly, because Hawthorne's language is so far from that which the student might be likely to use himself, there is less compulsion to plagarize.)

One good way to handle the precis evaluation is for the teacher to write a good one on ditto and to run the student papers through the ditto machine. They can then compare their own against the model. Also, transparancies may be made of any of the student samples.

Student Sample Precis 1

> Pearl felt that hatred and bitterness during her childhood by her mother, The outbreak of temper by her mother was comforting to Pearl in the way that it was an outlet for her mother feeling toward what the public is doing to her. Pearl inherited all of Hester's love. Pearl was cut off from society as much as her

> mother. As Pearl grew older she outgrew her bitterness toward the public for what they did and her mother and herself.

Comments: This precis is extremely bad; the reading has been inaccurate and the writing careless. The student has missed the point of the original passage entirely. Especially serious is the failure to distinguish between what pertains to Pearl and what pertains to Hester. The student misses the central point that the passage is about Pearl's outbreaks and the way Hester views them. Thus, the initial part of the passage is attributed erroneously to Hester; the final part, erroneously to Pearl. Such a passage as "Pearl inherited all of Hester's love" shows a misinterpretation of the word "passion" in the original, a failure probably arising from not considering the clear context of the word.

Student Sample Precis 2

> The Puritans would not tolerate any deviation from their set code or way of life. When an incident occurred, such as in the case of Hester Prynne; the people felt and express a deep hatred for the sinner. Pearl felt this hatred and lashed out in anger. Watching Pearl, Hester seemed to see herself. Pearl had inherited her hostility and passion, and become a moody and fretful person as Hester had once been.

Comments: While clearly superior to Sample 1, this precis has serious faults, the most flaring of which is the false emphasis in the first half, which is much too wordy for a minor point. The section starting with "Pearl felt..." is a model of economy. However, the damage has been done and several more important points are lost because of this disproportion. There is good use of the student's own vocabulary.

Student Sample Precis 3

> The townspeople held Hester and Pearl in contempt. The children sensed this and called the mother and child names. Pearl retaliated in the same manner. This relieved Hester, as Pearl's conduct was understandable, contrary to Pearl's other whimsical actions. Still, Hester was concerned that Pearl had inherited her evil characteristics. Because of her environment, Pearl was forever bitter, but motherhood was beginning to soften Hester.

Comments: This 65 word precis shows an excellent grasp of the author's ideas in the student's own language. The transitions are handled especially well, although the sentences are rather short and choppy. It is faithful to the mood and tone of the original. Ideas are accorded proper emphasis and proportion. The most serious blemish is the first staement, which is not in the original passage, but is rather drawn from the student's complete reading of the book from which the passage was taken.

Student Sample Precis 4

> The Puritans, a very intolerant bunch, felt that Hester and Pearl were somewhat unearthly, and so rejected them. Pearl felt this and answered it with great antipathy. These outbursts almost comforted Hester, for they seemed purposeful, unlike Pearl's usual

pointless actions. But she was frightened in seeing her own evil in Pearl. Pearl, also, showed some of the same desires as Hester had, but which motherhood had started to quiet.

Comments: This is the best precis of the four. It shows an excellent close reading, good use of the student's own vocabulary, and a remarkably fine grasp of the original mood and tone. Several good diction choices have aided the condensation; notably, "rejected," "purposeful," and pointless."

ASSIGNMENT II

Precis passage on pages 85 and 86 of *The Scarlet Letter* (*Four American Novels* edition):

> In this manner, the mysterious old Roger Chillingworth became the medical advisor of the Reverend Mr. Dimmesdale. As not only the disease interested the physician, but he was strongly moved to look into the character and qualities of the patient, these two men, so different in age, came gradually to spend much time together. For the sake of the minister's health, and to enable the leech to gather plants with healing balm in them, they took long walks on the sea-shore, or in the forest; mingling various talk with the splash and murmur of the waves, and the solemn wind-anthem among the tree-tops. Often, likewise, one was the guest of the other, in his place of study and retirement. There was a fascination for the minister in the company of the man of science, in whom he recognized an intellectual cultivation of no moderate depth or scope; together with a range and freedom of ideas, that he would have vainly looked for among the members of his own profession. In truth, he was startled, if not shocked, to find this attribute in the physician. Mr. Dimmesdale was a true priest, a true religionist, with the reverential sentiment largely developed, and an order of mind that impelled itself powerfully along the track of a creed, and wore its passage continually deeper with the lapse of time. In no state of society would he have been what is called a man of liberal views; it would always be essential to his peace to feel that pressure of a faith about him, supporting, while it confined him with its iron framework. Not the less, however, though with a tremulous enjoyment, did he feel the occasional relief of looking at the universe through the medium of another kind of intellect than those with which he habitually held converse. It was as if a window were thrown open, admitting a freer atmosphere into the close and stifled study, where his life was wasting itself away, amid lamplight, or obstructed day-beams, and the musty fragrance, be it sensual or moral, that exhales from books. But the air was too fresh and chill to be long breathed with comfort. So the minister, and the physician with him, withdrew again within the limits of what their church defined as orthodox. (376 words)

Student Sample Precis 1

In an odd manner Roger Chillingworth became Reverend Mr.

Dimmesdale's personal doctor. The doctor interested in the disease and the patient's inner self spent much time with the patient. For the health of the patient,the doctor and his patient took long walks which the doctor took advantage to collect herbs. Being close, they shared a place to study and a place to retire. Because the doctor was of a different profession the minister was much interested in his work. Mr. Dimmesdale, being a true priest, wore in his mind the passage of the creed, the minister was a stern man and supported faith earned. The minister never breated freely because of the closeness of the study. The fresh air was too strong to inhale for a long time. The minister stayed confined because of this.

Comments: This paper fails both as a demonstration of reading and writing. The often incoherent sentence structure annoys one, but is perhaps less serious than the failure to read non-literal language. The failure to grasp the "as if" signal leads the student to take figurative language about the liberality and horizons of the mind as a literal statement about the respiratory habits of the minister, a ludicrous interpretation, to say the least. (This student might profit by figurative-type reading drill with interpretative questions. Not the least value of precis writing is its reading diagnostic value.) This student has, however, made an attempt to use his own language in the precis in spite of the other towering faults.

Student Sample Precis 2

Roger Chillingworth became interested in Mr. Dimmesdale's disease and character qualities despite the spred of years between them. They took daily constitutionals on which they conversed and gathered plants for medicinal purposes. The two men enjoyed each others company and shared similar ideals. Mr. Dimmesdale was a strict and forthright minister who as time passed became more pious. Oddly enough, the two felt a freedom from the church in their discussions and debates. These meetings became significant occasions in their lives. As in the old saying, "Too much of a good thing isn't good." The two men regained their original character and hid away their second self til they should come to meet again.

Comments: This paper has many good features: use of student's own language, good length, good sentence structure, retention of order of the original passage, same proportion to ideas as original, and, with one or two exceptions, gets at the major ideas. The last sentence of the precis, however, completely destroys the tone, as well as missing the idea, of the the original. The infelicitous statement, "Too much of a good thing isn't good," ranks with the earlier "shared similar ideals" as a misalliance between Hawthorne and the student. In short, there is too much of the writer in this precis, so as a "model" in miniature it fails. A slightly above average paper for a junior.

Student Sample Precis 3

As medical advisor to the reverend, Roger Chillingsworth was interested in both the disease and the man. These two men came to be together often. Mr. Dimmesdale both admired and was surprised by the physician's intellect. The reverend was a man of strong religious beliefs, which he needed and which grew stronger day by day. Mr. Dimmesdale thought that the physician's outlook on life was less restricted than his own. The physician's views were too liberal for the times, and so the two men went back to a more Puritan-life philosophy.

Comments: This is a good short precis. The student clearly grasps the ideas of Hawthorne andputs them in his own words. The tone of the original is maintained and ideas get the proper emphasis. The mature coordination and subordination of sentence structure, as well as the variety of sentence structure, is one of the most pleasing features of the paper. One major omission concerns the guilty enjoyment which Dimmesdale felt upon looking at the world through the scientific eyes of Chillingworth. The paper still is deserving of an "A."

Teacher Sample Precis 4

Roger Chillingworth became physician of the Reverend Dimmesdale. Chillingworth also became interested in the unusual character and qualities of this man. During the long walks, that they took together for the patient's health and to enable the doctor to gather herbs, they would chat. Often they talked together in one another's study. Dimmesdale was fascinated by the depth and freedom of the physician's ideas. His own ideas were orthodox and his conservative nature demanded the support of a firm creed. Still, he found it occasionally refreshing to glimpse the world through a new perspective. When he grew uneasy at the too free speculation, he withdrew into the secure realm of the accepted church creed.

Comments: This brief teacher-written sample could be dittoed and student papers run through the machine. Students could individually rate their own papers before the teacher collects them for evaluation. Another plus -- students enjoy competing with and criticizing a teacher's model. (Of course, all writing assignments should be done by the teacher as well as the students.)

ASSIGNMENT III

Precis passage pages 150 and 151 of The Scarlet Letter. (This assignment done during one class period only.)

Before Mr. Dimmesdale reached home, his inner man gave him other evidences of a revolution in the sphere of thought and feeling. In truth, nothing short of a total change of dynasty and moral code, in that interior kingdom, was adequate to account for the impulses now communicated to the unfortunate and startled minister. At every step he was incited to do some strange, wild, wicked thing or other, with a sense that it would be at once involuntary and intentional; in spite of himself, yet growing out of a profounder self than that which opposed the impulse. For instance he met one of his own deacons. The good old man addressed him with the paternal affection and patriarchal privilege, which his venerable age, his upright and holy character, and his station in the Church, entitled him to use; and, conjoined with this, the deep, almost worshipping respect, which the minister's professional and private claims alike demanded. Never was there a more beautiful example of how the majesty of age and wisdom may comport with the obeisance and respect enjoined upon it, as from a lower social rank, and inferior order of endowment, towards a higher. Now, during a conversation of some two or three moments between the Reverend Mr. Dimmesdale and this excellent and hoary-bearded deacon, it was only by the most careful self-control that the former could refrain from uttering certain blasphemous suggestions that rose into his mind, respecting the communion-supper. He absolutely trembled and turned pale as ashes, lest his tongue should wag itself, in utterance of these horrible matters, and plead his own consent for so doing, without his having fairly given it. And even with this terror in his heart, he could hardly avoid laughing, to imagine how the sanctified old patriarchal deacon would have been petrified by his minister's impiety! (300 words, from _Four American Novels_, Harcourt, Brace & Co.)

Student Sample Precis 1

Before reaching home Mr. Dimmesdale had thought and felt their was going to be change, the change was in moral code, the city he was in was giving him these impulses. He wanted to do strange and wild things intentionally, although his intelligence was opposing his impulse. He met one of his helpers from the church. The helper addressed him with love and affection, which he was entitled to do. Mr. Dimmesdale accepted his prayers, even though he was of higher rank. Mr. Dimmesdale had a slight conversation with the deacon. He refrained from dull and uninteresting topics. The helper trembled and turned white because of the ministers language. The deacon laughed at the minásters ungodliness.

Comments: This student, like Student Sample 1 of Assignment II, gets in trouble by failing to handle figurative language. Hawthorne's elaborate analogy of good and evil as changes in a moral dynasty is again "as if" language which the student takes on the literal level. With such reading disability this student is sure to "hate" Hawthorne and botch the precis. Again, at the end, there is serious confusion about what actually happened. The minister, contrary to the precis, didn't actually speak profanely, nor did the deacon laugh at Dimmesdale. There are serious distortions in the "model." Mechanical errors also mar it, such as the misuse of "their" and the comma split. Moreover, there is little attempt at a smooth, coherent syntax. Failing paper for this state of the game.

Student Sample Precis 2

Before Mr. Dimmesdale reached home, his inner self changed to the opposite of his thoughts, feelings, and moral code accounting for the impulses the startled minister was receiving. At every step he was compelled to do some strange, evil thing growing out of a deeper self than that which opposed it. He met one of the deacons who addressed him with paternal affection, patriarchal privilege, and a deep, almost worshipping respect

> which the ministers professional and private claims demanded. Never was there a more beautiful example of how magesty of age and wisdom can comport with homage and respect enjoined upon it. During the conversation it was only by the most careful self-control that the minister could refrain from uttering blasphemus suggestions respecting the communion-supper. Trembling and turning pale with this terror in his heart, he could hardly avoid laughing, imagining how the old deacon would have been petrified by his minister's impiety!

Comments: The student has combined some of the sentences and cut out words, but this does not make a precis. There is little or no paraphrase; it is quite like the original passage, and we cannot be certain that he understands the passage at all. The student, through laziness or inattentiveness, has missed one of the primary instmuctions concerning precis wriring. This is barely a passing paper, if it is.

Student Sample Precis 3

> Before reaching home, Mr. Dimmesdale was startled to realize that his whole moral code had changed completely. Every moment he wished to commit some weeked act which would seem involuntary yet also be intentional, growing out of some deep internal impulme. For example, upon meeting one of his deacons, a man whose age and position commanded deep respect, yet who addressed the minister with deep reverence, Dimmesdale could scarcely keep from making some damning statement about the communion supper. Yet he could scarcely avoid laughing, as he imagined how shocked the holy old deacon would have been, had he made such a statement!

Comments: This paper represents a really fine effort. It has the economy, emphasis, and proportion of part to part that is expected in a good precis. The student shows that he clearly understands the gist of the original by restating the central points in his own language, using beautiful sentence structure and appropriate diction. The sentence beginning "For example..." is a masterful one indeed. The approximate one hunder words falls just within the range expected for an original passage of 300 words.

Teacher Sample Precis 4

> Before reaching home, Dimmesdale was startled to discover his inner self possessed by evil impulses. A strange perversity of will incited him to do some wicked thing. He met one of his oldest and wisest deacons, who addressed him with holy respect and paternal affection. During the ensuing conversation, Dimmesdale could barely restrain himself from blaspheming the communion-supper. He trembled to think how the impulse almost triumphed, and yet he almost laughed to think of how the pious deacon would have been horrified.

Comments: Since most students went over 100 words on this passage, this 83 word sample by the teacher might suggest the kind of ecomomy that might be achieved.

ASSIGNMENT IV

This precis assignment is tied in with the structural reading unit. One of the culminating activites of that unit is to do a structural reading of article 26 from Brown's Efficient Reading. Actually, many articles in Brown would lend themselves to an exercise like this.

During one class period the following is done. Students are given two minutes to structure the article; then they are paced through it at 500 wpm. Following this, they are asked to write a 100 word precis of the 2010 word article. This word limit represents a rather severe reduction, but it is a limit which will allow an adequte precis of the main structural features of the article. Final drafts are collected at the end of the period. Students must indicate at the top of the paper the number of words they have used.

The next class period students are divided into writing groups. (Each group is structured so that it contains good writers.) Papers are then read over by each member of the group and the Student Rating Forms for each precis is completed. (See attached sample.) Also, each group picks the best precis from that group. The last quarter or so of the period is spent showing the top five or six precis on the opaque projector and having the class analyze them and agree or disagree with the group rating. Also, sample transparencies may be prepared by the teacher for class analysis. (See attached sample.)

Finally, the teacher collects all precis and grades them doubly -- one grade for getting the main idea of the selection and one grade for how well it was written in the student's own words.

Student Sample Precis 1

> The before-writing stage is the most creative part of writing. First, define your purpose. Defining your purpose is helpful because you can look at your purpose objectively, see your ideas as they occur to you, and by mentioning your audience, you can see their view. The second step is to outline your ideas. In forming an outline, keep the audience in mind and decide what the best order for presenting it is. The third step is decide your own point of view. This is a decision of personal vs. impersonal writing. The habit of outlining before writing helps to make clearer and readable writing.

Comments: This is a good precis except for the serious omission of the five ways of organizing material. Since a precis undertakes to retain the relative proportion of part to part, it is wrong to omit in the precis what occupies approximately 20% of the original. This omission reduces an above average paper to below average.

Student Sample Precis 2

> One should make his purpose clear before he starts writing so it can be looked at from a more critical view, so ideas can be compared to see if they should be used, and so one can get the readers point of view. Following this comes the concrete outline. It's purpose is to keep things specific, to see how

the ideas can be united, and to get an idea of the length. It may be arranged chronologically, by flashback, with a story within a story, centralized ideas or from simple to complex. The point of view is either personal or impersonal. Because of all this, the writing will be better organized, easier to read, and more efficient. (99 words)

Comments: This 99 - word precis is definitely an "A" paper. It captures the main points of the original in good order and proportion. The student has used his own language except for the common technical vocabulary. "Centralized ideas" doesn't perhaps capture "ideas grouped around a central theme," and the pressure of time undoubtedly caused errors such as the spelling of "it's" and failure to capitalize the title.

STUDENT RATING FORM FOR THE PRECIS

Author ______________________________

Evaluations offered by 1.____________ 4.____________

2.____________ 5.____________

3.____________

	1	2	3	4	5	Total
1. Includes the major ideas of the author.						
2. Puts ideas in his own words.						
3. Keeps the length within the assigned range.						
4. Gives proper emphasis, proportion, and order to ideas as in the original.						
5. Keeps the tone of the original.						
6. Uses variety and balance in sentence structure.						
7. Uses good mechanics (spelling, punctuation, grammar, etc.).						

DIRECTIONS: Each person is to read all five papers and rate them on this rating sheet. Use numbers 3, 2, 1, 0. "0" is to be used for an almost perfect paper. For instance, if there are no mechanical errors, the column number 7 would have a "0". Hence, the lower the total score, the better the theme.

ALSO, each person is to write at least one specific criticism on the back of this paper.

I. CONCISENESS AND CLARITY

12th Grade

A. Use Repetition for Style and Emphasis

Use Repetition for Style and Emphasis

SECTION A

Preliminary treatment of this area in the tenth and eleventh grade has concentrated on the writer's tendency to be imprecise, to use more predication than is necessary for a clear, emphatic statement of an idea. This work, of course, must be continued since the price of clarity and precision, like liberty, is eternal vigilance. At the twelfth grade, however, much positive work needs to be done on the value of repetition for rhetorical ends.

All coordination is, of course, a kind of stylistic repetition, a repetition of construction. This area of writing -- parallel structure -- is fully treated in Section III on Sentence Construction. Mixed in with this is the total area of repetition of words and this needs special attention as a fairly discrete writing area.

SECTION B

Bibliography

1. Corbin, Guide to Modern English 12, Chicago, Scott, Foresman & Co., pp. 260-261.

2. Halverson, Cooley, Principles of Writing, MacMillan, 1965, pp. 108-109 and pp. 89-91.

3. Stegner, Sauer, and Hack, Modern Composition, Book Six, Holt Rinehart, Winston, 1965, pp. 249-50.

Procedures

1. There are many good ways to introduce the positive aspects of repetition. The whole area of the use of repetition in advertising might be discussed with the class and an assignment made for students to listen to an ad on television or radio and chart the repetitions. Better yet, ads might be brought directly into the classroom from these media via the tape recorder and the class might analyze the ads together. From this type of analysis the class glimpses the effect of repetition for persuasion, or argumentation.

   Students will wonder if excessive repetition doesn't become boring and even offensive. The teacher here should bring out the rhetorical principle that the use of repetition should always be purposeful. The writer should know exactly why he repeats himself; it should never be a gratuitous device; it should be governed by the usual rhetorical considerations of purpose, occasion, and audience. Goodwin Watson in Social Psychology (Philadelphia, J. B. Lippincott, 1966) says:

   > It is the melancholy truth that an ad may be repeated ad nauseum for some but still be increasing its general

> impact. A feeling that the repetition has become tiresome does not destroy the message, at least for some.

In another study, (Jerseld in *Journal of Applied Psychology*, XII:611-620), the rhetorical effect of repetition to gain emphasis (three to five repetitions) was more effective than verbal emphasis ("Now get this"), primacy (place at beginning of speech), or recency (final statement).

2. From this look at the mass media and persuasion, the teacher might go to some samples of effective use of repetition. For example, in Franklin D. Roosevelt's famous phrase, "The only thing we have to fear is fear itself," the repetition of the word *fear* is what gives the phrase power and makes it memorable (Stegner, pp. 249-250). Or, Budd Schulberg in *The Disenchanted* writes:

> You *wait* to get inside the fate, you *wait* outside the great man's office, you *wait* for your agent to make the deal, you *wait* for the assignment, you *wait* for the instructions on how to write what they want you to write, and then, when you finish your treatment and turn it in, you *wait* for that unique contribution to art, the story conference.

Note how repetition here creates *emphasis* and highlights the "waitingness" of the whole operation by a purposely boring repetition in both the syntax and the diction. James Thurber does the same thing in his *My Life and Hard Times*: "I don't like the *swimming* pool, I don't like *swimming*, and I don't like the *swimming* instructor, and after all these years I still don't."

The teacher will want to pull out numerous other examples from the English literature under current study, whether it be J. B. Priestley, Winston Churchill, or William Shakespeare.

The teacher, at this point, will want to give the students an opportunity to practice effective repetition. He might use an exercise such as the following:

After analyzing Budd Schulberg's passage from *The Disenchanted*, construct a sentence of your own patterned on this passage. In the sentence describe yourself in a situation where one feeling has overwhelmed you (boredom, fear, restlessness, etc.) Make your reader aware of your feeling by effective repetition of a single word or phrase (Schulberg's use of *wait*) as you describe your activities or the details of the situation.

Before the teacher has students practice repetition, he will want to point out that careless and useless repetition detracts from sentences and diverts the reader's attention from ideas to words. The teacher can go over examples of this from the student's own writings and have the class inductively ferret out the principle behind the repetition and decide whether it is effective. Here are some samples (cf. Stegner, p. 455.) of ineffective and shoddy repetition.

> The problem of getting my homework done is one of my most serious problems.
>
> Since the committee has already made three decisions, only the decision dealing with the decorations must be decided upon before adjourning.
>
> Jack's marks showed a marked improvement.
>
> It is impossible to ask anyone to do the impossible.

3. Repetition can organize specific arguments clearly and strongly. Words and phrases may be repeated either directly or with elegant variation for structural purposes. In a sense, transition and continuity are products of a skillful repetition which is almost essential to plain communication. (See eleventh-grade unit on Transition.)

   a. When an essay seeks to establish one principal point by a series of arguments or by the accumulation of evidence, it may be very effective to repeat exactly the statement to be proved at the end or at the beginning of each argument or bundle of evidence. It provides emphasis on the conclusion to be drawn, defines the organization of the argument, and strongly enhances the effect of piling up evidence.

   b. Also, an essay attempting to prove a group of closely related statements may conclude, or introduce, all the arguments with sentences which begin the same way. The Sermon on the Mount, repeating the formula "Blessed are," uses such a principle. This device requires too much space to illustrate at length, but take as a hypothetical example an argument for the independence of some group, which we shall call "we." We wish to promote self-government on the grounds of sufficient education of the group, ability to manage our own affairs, inherent moral right, and strong desire for independence. Each argument should be developed and exemplified; the overall argument may be punctuated by structural and verbal repetition.

      We have sufficient education for self-government.
      (argument)

      We have sufficient training and ability for self-government.
      (argument)

      We have the moral right to self-government.
      (argument)

      We have a passionate desire and need for self-government.
      (argument)

Such repetition organizes the specific arguments clearly, and strongly emphasizes the over-all argument.

At this point students need practice using repetition to organize an essay. The teacher might ask students to make an outline patterned on the above sample.

c. Repetition is particularly useful in a summary conclusion to an essay or speech. Even if ~~one's~~ reader has been wool-gathering during the course of your arguments, one may, in his conclusion, arouse attention to his principal points by the device of repetition. Here, for a simple but potent example, is Emerson summarizing his argument for the independence of American culture from that of Europe:

> We will walk on our own feet; we will work with our own hands; we will speak our own minds.

Franklin Roosevelt had considerable facility in this respect. A speech in which he has argued for certain reforms in American institutions concludes:

> We cannot go back to the old system of asylums. We cannot go back to the old lack of hospitals, the lack of public health. We cannot go back to the sweatshops of America. We cannot go back to children working in factories. Those days are gone.

Observe, too, the force of the short concluding sentence, often to be found at the end of a summary repetition of this sort.

d. Repetition may also be effective in the kind of conclusion which does not summarize but rather announces the result or advocates a certain action as a result of the preceding argument. Thus William Jennings Bryan, concluding his arguments for "bi-metalism" in his famous Cross of Gold speech, defines his (and presumably his party's) position on the issue:

> We have petitioned and our petitions have been scorned. We have en-treated and our entreaties have been disregarded. We have begged and they have mocked when our calamity came. We beg no longer; we entreat no more; we petition no more. We defy them.

e. At any point within an essay, repetition may be useful for underlining the similarity of ideas and for emphasizing addition or contrast.

> Certainly there is no freedom where there is self-complacency about the truth of one's own belief. There is no freedom but demonic bondage where one's own truth is called the ultimate truth. (Paul Tillich)

4. The teacher might follow the discussion of the use of repetition for an effective conclusion, by a writing exercise that asks students to write a conclusion for the article "Characteristics of Romanticism," Adventures in English Literature (Laureate Edition), pp. 373-375. The conclusion should use repetition that emphasizes the contrasts between The Romantic Age and preceding ages as spelled out in the article.

5. Perhaps one final area in the use of repetition might be studied, especially for the better students. It is the use of repetition for rhythm, i. e., the aesthetics of style. This, again, is an adjunct of parallelism. Although some writers consciously manipulate structures to produce certain rhythms, often phrasal rhythm is an accident, as it were, a by-product of structure. Students should analyze the following passage from Paul Tillich;

   > He may still be in the bondage of dogmatic self-assurance but he has begun to be free of it. He may still be in the bondage of cynical despair, but he has already started to emerge from it. He may still be in the bondage of unconcern about the truth that matters, but his unconcern is already shaken.

   Students can determine what effects are achieved by the passage. ("dignified," "solemn," "sermonlike"). How much longer could it go on without becoming boring or irritating? Finally, draw out the concept that the effect of phrasal rhythm depends not on repetition in itself but on what is repeated.

SECTION C

Student Assignment:

Topical Restriction: Write a paper of between 300 and 500 words on some significant American problem.

Form Restrictions:

1. Narrow your topic down to one small area so that you can give proper emphasis to it.
2. State the idea you want to emphasize beneath the outline.
3. List the words, phrases, or sentences which repeat it.
4. If you are using repetition for rhythm as well as emphasis, also indicate this and give examples.
5. Write a short paragraph in which you analyze rhetorically the purpose, occasion, and audience for the writing.
6. Avoid over-use of repetition if it doesn't serve your purpose. You will be severely graded down for this fault.
7. Model your use of repetition after the following example of Arthur Jarvis' manuscript in Cry the Beloved Country.

...from CRY, THE BELOVED COUNTRY

... What we did when we came to South Africa was permissible. It was permissible to develop our great resources with the aid of what labour we could find. It was permissible to use unskilled men for unskilled work. But it is not permissible to keep men unskilled for the sake of unskilled work.

It was permissible when we discovered gold to bring labour to the mines. It was permissible to build compounds and to keep women and children away from the towns. It was permissible as an experiment, in the light of what we knew. But in the light of what we know now,with certain exceptions, it is no longer permissible. It is not permissible for us to go on destroying family life when we know that we are destroying it.

It is permissible to develop any resources if the labour is forthcoming. But it is not permissible to develop any resources if they can be developed only at the cost of the labour. It is not permissible to mine any gold, or manufacture any product, or cultivate any land, if such mining and manufacture and cultivation depend for their success on a policy of keeping labour poor. It is not permissible to add to one's possessions if these things can only be done at the cost of other men. Such development has only one true name, and that is exploitation. It might have been permissible in the early days of our country, before we became aware of its cost, in the disintegration of native community life, in the deterioration of native family life, in poverty, slums, and crime. But now that the cost is known, it is no longer permissible.

It was permissible to leave native education to those who wanted to develop it. It was permissible to doubt its benefits. But it is no longer permissible in the light of what we know. Partly because it made possible industrial development, and partly because it happened in spite of us, there is now a large urbanized native population. Now society has always, for reasons of self-interest if for no other, educated its children so that they grow up law-abiding, with socialized aims and purposes.

There is no other way that it can be done. Yet we continue to leave the education of our native urban society to those few Europeans who feel strongly about it, and to deny opportunities and money for its expansion. That is not permissible. For reasons of self-interest alone, it is dangerous.

It was permissible to allow the destruction of a tribal system that impeded the growth of the country. It was permissible to believe that its destruction was inevitable.

But it is not permissible to watch its destruction, and to replace it by nothing, or by so little, that a whole people deteriorates, physically and morally.

The old tribal system was, for all its violence and savagery, for all its superstition and witchcraft, a moral system. Our natives today produce criminals and prostitutes and drunkards, not because it is their nature to do so, but because their simple system of order and tradition and convention has been destroyed. It was destroyed by the impact of our own civilization. Our civilization has therefore an inescapable duty to set up another system of order and tradition and convention.

It is true that we hoped to preserve the tribal system by a policy of segregation. That was permissible. But we never did it thoroughly or honestly. We set aside one-tenth of the land for four-fifths of the people. Thus we made it inevitable, and some say we did it knowingly, that labour would come to the towns. We are caught in the toils of our own selfishness.

No one wishes to make the problem seem smaller than it is. No one wishes to make its solution seem easy. No one wishes to make light of the fears that beset us. But whether we be fearful or no, we shall never, because we are a Christian people, be able to evade the moral issues.

It is Time...

Discussion of Cry relevant to the writing assignment.

1. The sentence or phrase to be repeated begins the article. This is repeated four times in the first paragraph with a slight modification in words the fourth time. This slight change calls attention to itself. The teacher might ask what kind of word "but" is? What difference does this word make?

2. Is there a basic pattern set up in the paragraph? Is the pattern followed throughout? Are there changes in the wording of the repeated statement? When? Why? Are there paragraphs in which the phrase to be repeated is not used at all? Why?

3. In terms of the phrase or sentence to be repeated, the teacher might discuss its use or overuse in an essay. For instance "It was permissible" was used many times in this essay, but not overused. However, this much repetition could not be done very often. This essay might be compared with Kennedy's Berlin Wall speech where the sentence "Let them come to Berlin" is repeated but not as often as the phrase in Cry.

Student Samples (Pre-Writing Model)

The following student example should serve as a pre-model of parallel structure that is overused. It should be carefully analyzed before students begin their papers.

Unanswered Questions

Why is it that so many millions of people live in pennury and destitution while so few live in unbelievable luxury? Why is it that children in faraway countries go to bed starving, while the 8 year old boy down the block throws away his supper without even thinking? Is it fair that while many infants are stricken with disease, many young people in America grimace at the thought of spinach? Why is it that the inhabitants of Viet Nam look like walking skeletons, while in the United States, men, women, and children are concerned with limiting their intakes so as to lose weight?

Why is it that while a family of 10 in India is living in a 2 room shanty, in America a 4 person family lives in a 15 room mansion? Why is it that an underprivileged country has no shelter from the driving rain or freezing cold, yet most Americans complain when the temperature drops below freezing and they have to walk to the store? Why is it that the modern housewife frets about what wax to use on her floor, when the not-so-modern housewife worrys about keeping her mud floor comfortable for her children to sleep on.

Why is it that medical care and facilities are available to the wealthy when those who are unable to pay suffer unaided? Why is it that these medical supplies which are so desperately needed by the underprivileged are so expensive that they are beyond hope of acquiring?

The world is full of many unfair contrasts. There will probably always exist the wealthy and the destitute and poverty stricken will never vanish. Why is it?

Comment

The repetition gets monotonous and fails to accomplish the evident rhetorical aim of eliciting the reader's sympathy for the "unfairness of it all." Students should be led to discover that the paper would be more effective if only the topic sentences repeated the syntactical form and the development of the paragraph itself had more sentence variety. This would highlight the rhetorical questions and give the paper more impact. Also, various kinds of parallelism at the word and phrasal level would have lessened the boredom generated by the sentence repetition.

Student Sample A: (Post-writing Model)

Time Has Been Butchered

Time has been butchered and divided into pieces of one hour each. Lectures of two-hour length are cut short by elimination of much interesting material, while those of half-hour duration are stretched by addition of dry and worthless personal incidents. The butchering of time also produces interesting speech patterns in instructors. The teacher with too much material will sound much like a confused old lady as she relates the latest gossip. On the other hand, the teacher who hasn't enough material will sound surprisingly similar to the broken robot on television. Indeed, each teacher has his own method of butchering the hour time capsule.

Time has been butchered and assigned categories. There is a piece of time named English which always follows the piece called Music. When the signal is given, the mind must make an immediate wwitch from Shubert to Shakespeare. Some minds will continue to follow the Schubert melody while staring blankly at the Shakespearean selection. Others will begin concentrating on Shakespeare long before the Schubert time capsule has ended. Category transition rarely takes place in the allotted five minutes. Either Schubert or Shakespeare is cheated.

Time has been butchered at the same rate creativity has been destroyed. Creativity needs unrestricted and unlimited time, while practicality demands scheduled and categorized time. Which is more important?

Learning is done on an individual basis. Students aren't forced to stop their projects at the sound of a bell. They listen to exciting teachers speak freely over knowledge that has not been categorized. Time is available to teachers to complete their lectures. Time is available to students to complete their projects. This is the unpractical, creative technique. It produces more than robots who jump at the sound of a bell. Production of imaginitive and creative people depends on the destruction of the present system of time.

Topic -- time has been butchered

Repeated -- time has been butchered

1. divided into one hour pieces
    a. elimination of material
    b. addition of dry, unrelated material
2. Categorization of time
    a. pieces are always labeled
    b. pieces are always in same order
    c. pieces always require quick transition

3. Creativity has been destroyed
    a. has been taken over by practicality
4. Is in use solution to butchering time
    a. students learn at own rates
    b. teachers have more time, freedom
    c. unlimited time produces imaginative individuals

Comment:

This paper displays beautifully the use of repetition for organization purposes. Unlike the pre-writing model, the repetition is not overused and never obtrudes jarringly on the reader. The examples provide good proof of the topic statement and maintain continuity through picking up the word "butchering." Transition between paragraphs one and two is handled beautifully by repetition.

The main difficulty in this paper comes with paragraph three, which introduces the contrast and interjects a positive view of how time might better be treated. Actually paragraphs three and four should be combined and the first sentence of paragraph four should provide the transition which is so lacking in the original. This would be using repetition even more effectively for organizational purposes and underline the contrast even more effectively.

Students should review this paper for the splendid transition throughout, charting the use of the six common transitional devices studied in grade eleven.

Student Sample B: (Post-writing Model)

From Names to Numbers

Fred Arnaldson, code number 6824-810, under series C, tag 2M, medication B6 LSD. The person who once was Fred Arnaldson is now just a lot of terms. To be exact he is now code number 6824-810, under series C, tag 2M, medication B6 LSD. Scientifically this could mean almost anything. Just for an example we could say that the 6824-810 now stands for Fred Arnaldson and the series C is for Minnesota. Tag 2M could stand for Minneapolis while B6 LSD is some kind of medicine he must take. Now in regular everyday terms this would mean that Fred Arnaldson from Minneapolis, Minnesota, takes cough medicine for his cold.

Because of the large population it is much more convenient for large companies, school systems, and the government to give everyone a number and just file it away. School systems, larger universities and high schools have so many people to keep track of that it is almost impossible to do it without giving each pupil a number. Just for an example, when looking up a name in the files that are in alphabetical order would take much longer than if they were numbered numericly. The government also must give everyone a number, social security number, because there are so many millions of people that they have to keep track of. It is much more convenient but still, do you want to be Fred Arnaldson, code number 6824-810, under series C, tag 2M, medication B6 LSD.

In medicine everything must be numbered also because of the large numbers of people and drugs. For instance, so many people go to hospitals today that everything must be numbered. The person is numbered, the room, the floor, the nurse, the doctor, and the medicines, are all numbered. If it weren't just think how much longer it would take to do something if everything and everybodys name would have to be looked up. It is much more convenient, but still do you want to be Fred Arnaldson, code number 6824-810, under series C, tag 2M, medication B6 LSD.

Now people try to say and find out someones ability on different grading systems. The only problem with these is that each test is marked different and one person may guess at all the answers and do good while another will try hard and do bad because of the way he feels. Then they say to the amater one, who didn't guess, "Well, your only Mr. Joe Average after all." And they say to the dumber one, "I didn't know you really had it in you." Then they give you a code number and send you on your way. This too may be much more convenient but still, do you want to be Fred Arnaldson, code number 6824-810, under series C, tag 2M, medication B6 LSD.

The way progress is moving today at such a rapid speed the code systems do help cut down greatly on time and money. The code systems may be much more convenient but do you want to be Fred Arnaldson, code number 6824-810, under series C, tag 2M, medication B6 LSD.

Comment:

Here repetition effects a real emphasis and is highly successful. "From Names to Numbers" is a little different and interesting because the student has chosen to explain the meaning of each part of the code. The paper effectively uses the sentence repetition to drive home the theme of the paper -- the necessity for code identification, but at the bitter cost of depersonalization.

Paragraph four should be discussed because it actually isn't part of the code. Does it destroy the unity of the paper to include it? Could it be written more effectively so that it could stress the fact that codes may be bearable when some things are included, but may be far from acceptable when some other things are included?

I. CONCISENESS AND CLARITY

12th Grade

B. Work on Paraphrasing and Continue to Practice Precis Writing.

SECTION A

Paraphrasing will be one of the most valuable skills a student can master. Whenever he is taking notes from an oral lecture or doing research for a paper, he will be called upon to state material in his own work. Furthermore, such a personal restatement will more effectively help him grasp and remember the content of that which he is paraphrasing.

Often one can read a story, article, or poem and at once grasp the writer's meaning. But not all writing is so readily understandable. Even the best of readers needs to weigh an author's words carefully to find the intended meaning. A good way to understand material is to paraphrase it. This simply means restating the writer's thoughts in one's own words. The chief advantage gained from paraphrasing is that it will help make one a more thoughtful and critical reader and listener.

"Paraphrase" is derived from the Greek word "paraphrazo" which means "to say the same thing in other words."

A good paraphrase has several qualities:

1. It accurately summarizes the passage paraphrased.
2. Its length is approximately the same as the original, or a little shorter.
3. Its words and word-order are essentially those of the paraphraser - not those of the passage paraphrased.
4. Its language is simpler, more familiar than the original.
5. It loses some qualities of the original; for example, the style.
6. It may retain terms or words commonly understood by the reader. For example, if paraphrasing an article on "football," one shouldn't use a synonym for "football."

Sample Article and a Paraphrase of the Article

That brings us to another of our small adventures with folk belief. According to revered precept, the thing to do when you freeze your nose is to rub snow on it. But you learn in your physics course that, if you bring together two bodies of different temperatures, the warm one becomes colder and the cold one warmer. Assume now that the skin on a nose which is beginning to freeze is at a temperature of a degree below freezing. The snow on the ground is always the same temperature as the air, and you are not likely to freeze your nose unless the air is at fifty below (twenty below zero). If now you apply to a body (a nose) already slightly frozen another body (a mittenful of snow) which is fifty degrees colder, there is going to be that transfer of heat about which we learn in school. The snow will become a little warmer, and the nose will become a whole lot colder.

According to the physics course, you ought to bring a warmer body near the cold one if you want the cold one to grow warmer. But the only warm thing you are always sure to have with you at the time of a frostbite is the rest of your body. So you naturally apply your hand to your face. The hand is not necessarily the warmest part of your body, but it is peculiarly well situated for applying to the face, and usually it is quite warm enough.

PARAPHRASE

The common belief is that a frozen nose should be treated by rubbing snow on it. But a physics course teaches us that when two objects of different temperatures come together, the warmer one gets colder and the colder one warmer. Snow on the ground is the same temperature as the surrounding air which has frozen the nose. If you apply snow to a frozen nose, the snow will grow warmer, and the nose will grow colder. Following principles of physics, you should bring a warmer object to your nose. Usually the only warmer object available is the rest of the body. Your hand is warm enough and is convenient to apply to your face.

The steps to follow in writing a paraphrase are:

1. Read the selection enough times to get a thorough understanding of the writer's thoughts.
2. Look up any words you do not fully understand.
3. Make notes on the main points -- line by line or sentence by sentence.
4. Transform the notes into complete sentences, but in simpler language.
5. Check your paraphrase against the original to make sure it restates every idea expressed there.
6. Check your paraphrase for mechanical errors, proper transitions, and effective sentences.

SECTION B

A. Bibliography

1. Corbin, Guide to Modern English 12, pp. 101-109.
2. Stegner, et al., Modern Composition VI, pp. 355-357.

B. Procedures

1. Do paraphrasing exercises in Corbin, Guide to Modern English (pp. 105-109)
    a. Go over Exercise 1 together orally. Discuss sentence by sentence. Write them on the board.
    b. Assign exercise 11, Group 1, to be done in small groups (no more than 3). Have one person write the paraphrase. Have the writer in each group read these. Discuss and decide on the best.

c. Assign the rest of the exercises to be done outside of class. Collect papers, read some, show and discuss some on opaque projector or overhead projector.

d. Where applicable have the student change a paraphrase to a precis.

2. Analyze the following student example of a paraphrase of Shakespeare's Sonnet #29:

Original

When in disgrace with fortune and men's eyes, 1
I all alone beweep my outcast state 2
And trouble deaf heaven with my bootless cries 3
And look upon myself and curse my fate, 4
Wishing me like to one more rich in hope, 5
Featured like him, like him with friends possessed, 6
Desiring this man's art and that man's scope, 7
With what I most enjoy contented least; 8
Yet in these thoughts myself almost despising, 9
Haply I think on thee, and then my state, 10
Like to the lark at break of day arising 11
From sullen earth, sings hymns at heaven's gate; 12
For thy sweet love remembered such wealth brings 13
That then I scorn to change my state with kings. 14

Student Paraphrase

1. When things don't seem to be going right for me, I'm the only one who weeps. I pray for help but get no answer. I hate myself and wish I were different. I'd like to be popular and have talents and possessions of others. But when I'm hating myself I remember my true love and it makes me so happy that I want to sing and I really wouldn't change places with anyone.

Comment: This is a fair paraphrase. The language is of the paraphraser, not Shakespeare. By rewording this, taking out or clarifying some of the vague statements (such as sentence 1) and adding ideas omitted (as in lines 7-8) this could be a good paraphrase.

2. When I am ashamed of myself, I by myself cry about my problems. I trouble God with my worthless cries. I look at myself and curse my fate and wish I was someone else richer in hope. Wishing I look like him, have his friends, desiring his art and outlook on life. Yet when I'm despising myself most I think of you and my spirits rise. The remembered love you brings such wealth that I wouldn't change places with a king.

Comment: This is a poor paraphrase. It is close to plagiarism and has faulty and awkward sentences. There are mechanical errors and omitted ideas from the original, as in lines 11-12.

SECTION C

Assignment

Topical Restriction

Write a paraphrase of the description of two characters from Chaucer's "Prologue" to The Canterbury Tales.

Form Restrictions:

1. Read the assigned readings several times until you know the material.
2. Look up any words you don't know.
3. Take notes on the main points, line by line.
4. Rewrite the readings in simpler language in prose form.
5. Check against the original to be sure you have included all ideas expressed there.
6. Check carefully the mechanics of your writing.
7. Type or write in ink and turn in notes with the paraphrase.

STUDENT EXAMPLES:

THE PHYSICIAN (original)

And various others took this pilgrimage:
A skilled physician, pompous, rich and sage;
Astrology he knew, and by the spell
Of stars, his patients' ailments he could tell;
And his prescriptions gave the druggist trade-
For each, brisk business for the other made!
His fad was dieting and moderate fare;
He did not read his Bible much, I'd swear!
Though fine his clothes, he hoarded well the pence
That he'd collected in the pestilence;
For gold is used in doses, I've heard tell;
That must be why he loved his gold so well.

PARAPHRASE

There were many who followed the physician in his work. The physician was pompous, rich and sage. He knew astrology well by every spell. He could tell what ailed people by the stars. He would prescribe prescriptions not needed and share the profit with the druggist. Each brought in more money for the other. He did not believe in the Bible. He had fancy clothes with money that he had cheated patients out of during the Black Plague. The physician like his gold in dose for each dose makes him well.

Comment: This is a distinct failure. Where the student hasn't plagiarized there is no sense to what he says. Obviously he hasn't understood the reading. It also is full of all types of mechanical errors. This calls for a personal conference with the student and an exploration of his reading problem.

THE OXFORD SCHOLAR (original)

A clerk - that is, an Oxford scholar - who
Looked hollow to his bones, and threadbare, too,
Rode with us on a nag lean as a rake.
The youth was poor, and starved for learning's sake.
He'd rather spend his gold on books than food,
Or on gay clothes or fun, as others would.
Of ethics and philosophy he read,
Kept Aristotle right beside his bed.
He seldom spoke; but what he said was clear,
And full of sense, so that you wished to hear;
Of high ideals and virtue was his speech;
And gladly would he learn, and gladly teach.

PARAPHRASE

The Oxford scholar was very hollow and thin who rode on a horse that was so thin his ribs showed. He was poor and hungry. He preferred to spend his money on books instead of food, clothes, and fun like other people. He read ethics and philosophy and especially appreciated Aristotle. He didn't speak often but when he did, he made you want to listen to him because he really had something to say. He was very eager to learn and to share his knowledge with others.

Comment: This is a fairly good paraphrase. The words used are simple and the paraphraser captures most of the description of the Oxford scholar. There are some faulty sentences: the misplaced "who" in the first sentence and "like other people" in the third sentence, etc.

THE MILLER (original)

The miller, Robin, was a thickset lout,
So big of bone and brawn, so broad and stout
That he was champion wrestler at the matches.
He'd even break a door right off its latches
By running at it with his burly head!
His beard, broad as a spade, was fiery red;
His mouth, a yawning furnace you'd suppose!
A wart with bristly hairs stood on his nose.
A clever scamp he was, with "thumb of gold"
To test the flour he ground: for when he tolled
His share of grain, he sneaked the payment thrice!
The jokes and tales he told were not so nice.
A drunk and vulgar rogue he proved to be.
But yet he played the bagpipe cleverly.
And to its tune he led us out of town.
A blue hood wore he, and a short white gown.

PARAPHRASE

The miller was a big muscular scoundrel. He won many wrestling matches. By butting his great head against a door, he could tear it off its hinges. His beard was wide and bright red. He had bristling hairs on a wart on his nose. He was a sly old fox. He tested his flour with his extra-sensitive thumb. For the grain he milled, he got three times his alloted pay. He was a vulgar person who drank a lot and enjoyed dirty stories. His outfit was a blue hood and short white gown. He furnished the music on his bagpipe and led us out of town.

Comment: This is a good paraphrase. It is the language of the paraphraser and accurately brings out Chaucer's description. The structure of the paragraph is choppy and could be improved. Perhaps requiring a re-write with this in mind would be worthwhile.

PRECIS

SECTION A

Review the precis skills and procedure from 11th grade (See pp. 81-94). A rather elaborate beginning has been made in precis writing earlier so that the 12th grade will merely need to reinforce the procedure, the teacher dwelling mostly on content.

SECTION B

A. Bibliography

1. (See 11th grade unit on precis writing).

2. Corbin, Guide to Modern English 12.

B. Procedures

1. Review "Student Procedure for Writing the Precis" from 11th grade Precis Unit.

2. Precis examples for the class to analyze:

ORIGINAL PASSAGE

Any bobsled run is a masterpiece of engineering skill, Lake Placid being more artfully devised than most. From the top of the hill to the bottom there is an invisible driving line, the line of safety and the line of greatest speed. One cannot come into the giant hoseshoe turns of Whiteface and Shady Corner, each some twenty-five feet high, in haphazard fashion. The invisible driving line has to be found and followed. Centrifugal force has to be fought all the way. If a sled approaches too low, it never will swerve down in time. If it comes in too high, that force will throw it over the top. The right line will take it in at the proper angle, carry it safely up near the lip of the wall and send it darting precipitously down the far slope. (138 words)

FIRST PRECIS

Any bobsled run is a masterpiece of engineering skill, Lake Placid being more artfully devised than most. An invisible driving line of safety and greatest speed runs from top to bottom of the hill. This line has to be found and followed to counteract centrifugal force, which has to be fought all the way. (54 words)

SECOND PRECIS

The Lake Placid bobsled run has an invisible driving line which a driver should follow to get the greatest speed and safety on the horseshoe turns of Whiteface and Shady Corner. These turns are twenty-five feet high and cannot be appreached haphazardly. A sled should go to the top of the wall and then should swerve down the far slope. (58 words)

THIRD PRECIS

The bobsled run at Lake Placid is skillfully devised so that an invisible line runs through it from the top of the hill to the bottom. This is the line of greatest safety and speed, and a driver must find it, or his sled won't go through such dangerous horseshoe turns as Whiteface and Shady Corner safely. What will happen is that if a driver comes into a turn below the line, the centrifugal force which he is constantly fighting will prevent his sled from swerving down in time, and if he comes in above the line, the force will throw him over the top. (106 words)

FOURTH PRECIS

The Lake Placid bobsled run, where the Olympics were held, is a marvel of engineering skill. It has an invisible line from top to bottom along which is the path of greatest speed and safety. Bobsledding is a dangerous sport, and unless a driver can follow this line, he may be killed. (51 words)

Each of the above precis contains one major error. They are listed below:

1. The precis has merely lifted sentences from the original.
2. The precis missed the point of the original paragraph, emphasizing unimportant details.
3. The precis is too long -- two-thirds as long as the original is the aim.
4. The writer has injected his own ideas into the precis.

A satisfactory precis of the writing follows:

The Lake Placid bobsled run was so skillfully designed that an invisible line of greatest speed and safety extends from top to bottom. In the struggle against centrifugal force, a driver must follow this line or risk not swerving down in time or going over the top. (46 words)

3. Assign the precis exercises in Corbin's Guide to Modern English, pp. 114-118.
    a. Read aloud a paragraph such as Exercise 8 on page 117. Read it through to get the gist of the writing. Read it again and have students take notes. Read it a third time and then have students write a precis of the reading. Collect the precis and read some, discussing good and poor examples. (Show some on opaque projector.)
    b. Assign exercises. Collect these the following day and give each student one to evaluate in groups of two or three. Discuss which is the best and have these read to the class. Let the class decide which is the best.
4. Here is a further example for class analysis (from Allen, Newsome, et al., New Dimensions in English, Wichita, Kansas, McCormick-Mathers, 1966.)

ORIGINAL PASSAGE

Even in such a school as Shakespeare's a boy's life was not all work. There were the legal holidays, the holidays granted at the request of a graduate or a patron of the school (Master Slender gets the boys leave to play, *Merry Wives* IV, i)., and the happy hours were filled with games well-known to Shakespeare and there is frequent mention of them in his works. We have no reason to imagine him a shy, retiring, bookish lad. On the contrary in his youth as in his manhood he must have loved the society of his fellows, and reveled in such games as hide-and-seek and blindman's bluff (the Hide, fox and the hood-man blind of *Hamlet*), prisoner's base (*Cymbeline*, V, iii, 20), football (*Comedy of Errors*, 11, i, 82), and the nine-men's morris (*Midsummer Night's Dream*, 11, ii, 98). Like Falstaff in his youth he probably plucked geese, played truant, and whipped the top (*Merry Wives*, V, i, 26), and if he were beaten for his pranks, weighed the pain against the pleasure, shrugged his shoulders, and continued in his ways with the fat Knight's own equanimity. He swam and fished in the Avon and made an early acquaintance with the field sports which seem to have had a decisive influence on his career some time later. In short, as Shakespeare was a man's man in London, we may well believe him to have been a real boy in Stratford.

FIRST PRECIS

Shakespeare had many holidays when he was a boy. Some of them were legal holidays and sometimes he just played hookey. Characters in his plays played games too, Hamlet played blindmans bluff and Cymbeline played football. He did not read very much because he loved to be in society. He didn't very often play with girls. He liked to fish and swim. When he grew up he lived in London, before that I guess he lived in Stratford. (79 words)

COMMENTS

This is an extremely bad precis. The writer has *missed the point* of the passage entirely. He has not followed the order of the original but grabbed desperately at ideas here and there without regard for emphasis or effect. Sometimes his precis is downright inaccurate; the passage does not say that Shakespeare seldom read or that Hamlet and Cymbeline played games. In fact, the precis writer has heaped inaccuracy upon inaccuracy by flagrantly misreading punctuation signals and thus associated football with Cymbeline. He has confused the meaning of fellows and in his confusion drawn an irrational inference. Gross errors occur; misspelled words, run-on sentences, faulty punctuation. The personal pronoun *I* has no place in a precis unless the original is written in first person.

SECOND PRECIS

In Shakespeare's school a boy's life wasn't just all work. They had legal holidays and truants stole happy hours. These happy hours were filled with boyish games and Shakespeare mentions them in his work. We can imagine that he was timid, sleepy, and bookish, but we have no reason to. In his youth as in his adulthood he probably loved to be with his fellows and reveled in games like hide-and-seek and blind-man's bluff. He wrote about these games in many plays. He probably plucked geese, played truant, and whipped the top, like Falstaff. Sometimes he was beaten, too. He fished and swam in the Avon River and knew about field sports which influenced his career later on. Because he was a man's man in London he was a real boy in Stratford. (134 words)

COMMENTS

This precis is an inadequate condensation and so close a paraphrase that it verges on plagaiarism. Words, whole phrases, and clauses are sometimes given word for word. Sometimes the plagiarism is thinly veiled, but plagiarism nonetheless; it is not enough simply to rearrange the order of the original sentences. Along with misinterpreting several details, the precis writer has also ignored important signals, like the if in "if he were beaten." The "because" in the last sentence is totally inappropriate: it is not a synonym for "as" and its use produces a ludicrous non sequitur.

THIRD PRECIS

Legal holidays and illegal "breaks" gave the boys in Shakespeare's school relief from the daily grind. Shakespeare knew the popular games played on those holidays well, and he wrote about them in his plays. There is no evidence that he was an isolated bookworm. Instead, he probably enjoyed company as much as a boy as he did when grown, and enjoyed playing games with fellow students, games like football and ninemen's morris. When he was punished for his pranks he probably shrugged it off and continued having his fun. All this is to say that he probably lived a happy and active life as a boy in Stratford, just as he lived a happy and active life as a man in London. (123 words)

COMMENTS

While by no means flawless, this is an acceptable precis. Although longer than necessary, it is reasonably well-proportioned and faithful to the general organization, emphasis, and point of view of the original. It is obvious that the precis writer grasps the controlling idea of the original, inasmuch as his precis reproduces it -- and does so in language unmistakably his own.

SECTION C

PRECIS ASSIGNMENT #1

From Chaucer's "Nun's Priest"s Tale," write a precis of the story that brings out the moral or lesson.

Form Restrictions:

1. Read the selection through to get the story and lesson.
2. Read again carefully and take notes. Be sure you understand the reading before attempting to write the precis.

3. Look up any words not familiar to you.
4. Write the story in your own words using simple, familiar language.
5. Check your writing with the original to be sure you have accurately reproduced the author's story and moral.
6. Rewrite until you have a clear, concise, and mechanically correct summary of not over 150 words.

(To the Teacher: After correcting the papers, read and discuss examples of good and poor. Have students revise their precis.)

See Adventures in English Literature, pp. 86-93

STUDENT EXAMPLES

1. An old lady with two daughters and hardly any money lived on a farm. They had a few farm animals and were short on food. She had a yard where Chanticleer lived. Chanticleer could out crow anything. He was lord over seven hens. One of the hens was Pertelote, who was the fairest of them all. Pertelote, was roaming around in the yard when she saw a fierce looking animal that looked as if he wanted to eat her up. But she as all girls have strong, bold husbands such as Chanticleer. A great author tells of two friends who come to town and can't find places to sleep. One found a bed the other slept in the barn. Chanticleer is walking the yard with his hens and a fox is waiting to bounce upon him. The fox grabbed him and the hens started crowing. The widow and the two daughters came out and all tried to scare up the fox. The fox was out smarted when he tried to talk to Chanticleer, he flew away. (176 words)

COMMENT

This is a poor example. The precis just slightly resembles the original story. There is no mention of a lesson. The writer needed to read the story a time or two more. The precis is full of inaccuracies in structure, etc.

2. Although Chanticleer had seven wives, he loved Pertelote the best. One night Chanticleer dreamt he was in the clutches of a hound. His wife told him to ignore his dream because dreams don't come true. One day a fox spied Chanticleer. Before the bird had a chance to run, the fox began to flatter him; making Chanticleer believe he really wanted to hear him sing. As the rooster closed his eyes to sing, the fox carried him off in his jaws. When the rooster realized his fate, he cleverly told the fox to tell the widow, her daughters, and the animals to turn back. The fox opend his mouth to speak, and Chanticleer escaped. The fox again tried to lure him, but Chanticleer had learned his lesson. He who does not watch out for himself cannot expect God to help him. He also learned that although flattery is a boost to the ego, it can't be trusted. (156 words)

COMMENT:

This is a fair precis but doesn't put enough emphasis on "beware of flattery." It does have a pretty good summary of the story with very few mechanical errors.

3. In a dream Chanticleer envisions himself as the prey of a roving hound. Pertelote, his dearest wife, says that a dream is vanity. Chanticleer justifies the truth of a dream, but defies the warning in order to prove himself not a coward. Unknowingly, Chanticleer vainly struts toward his foe, Master Fox, who praises his voice. So intrigued with flattery, Chanticleer is seized by the throat and carried away by the fox. Chanticleer, however, soon tricks the fox into shouting his victory to those in pursuit, and Chanticleer flies up into a tree. Master Fox stoops to trickery a second time, but Chanticleer has learned his lesson well and will not be tricked again. Master Fox realizes that God continually plagues the chattering tongue that should keep quiet. The fable shows carelessness and too much trust in flattery harm all. (138 words)

COMMENT

This is a good precis. It shows a little bit of originality in style and quite accurately fulfills the assignment. It puts more emphasis on "vanity and flattery." It also is quite free from mechanical errors. It does use the words of the original in "God continually plagues the chattering tongue," which should be changed.

II. DICTION

10th Grade

A. Be Aware of the Connotations of Words

BE AWARE OF THE CONNOTATIONS OF WORDS

SECTION A

The tenth-grade teachers will probably want to wait to teach connotations of words until after the students have become adept at handling the writing of topic sentences and the development of paragraphs by concrete details.

SECTION B

Bibliography

1. Corbin, Chapter 2 (pp. 40-57, expecially ex. 1-4); pp. 82-87 (ex. 7 and 10).
2. Cox, Martha, A Reading Approach to College Writing, Chapter 3.
3. Hayakawa, "Is She Skinny, Thin, or Suelte?", Prose and Poetry, p. 375.
4. Laird, Charlton, pp. 323-327 (ex. A-D).
5. Stegner, et al., Modern Composition, pp. 253-255 (ex. B-E), pp. 261-264 (ex. A-C), pp. 272-276 (ex. A-E).

Procedures

1. The teacher may introduce the unit by having students examine the following series of news reports:

   News reports of Napoleon's return from exile
   and his rise to power:

   March 9: "The monster has escaped from the place of his banishment..."

   March 10: "The Corsican Ogre has landed at Cape Juan."

   March 11: "The tiger has shown himself at Gap. The troops are advancing on all sides to arrest his progress. He will conclude his miserable adventure by becoming a wanderer among the mountains.."

   March 12: "The monster has actually advanced as far as Grenoble."

   March 13: "The tyrant is now at Lyons. Fear and terror seized all at his appearance."

   March 18: "The usurper has ventured to approach to within 60 hours' march of the capital."

   March 19: "Bonaparte is advancing by forced marches, but it is impossible he can reach Paris."

March 20: "Napoleon will arrive under the walls of Paris tomorrow."

March 21: "The Emperor Napoleon is at Fontainebleau."

March 22: "Yesterday evening His Majesty The Emperor made his public entry and arrived at the Tuilleries. Nothing can exceed the universal joy."

From The Moniteur, March, 1815

He may ask the students to draw some conclusions about word use from these news reports. After students have had a few minutes to jot down conclusions, the teacher may ask students to share their conclusions. Undoubtedly, the students will arrive inductively at important observations about words and their connotations:

a. Words, through their connotations, can slant the news facts by clothing the facts in attitudes. For example, in these news reports, the facts are that Napoleon escaped from exile and that Napoleon moved from his place of exile to Paris. Obviously, most of the words in these reports are not designed to relay the bare facts, but to evaluate the facts in terms of the writer's changing bias.

b. A writer chooses words with strong connotations to fit his purpose, his audience and the occasion.

2. The teacher may now assign the article, "Is She Skinny, Thin or Svelte?". He may ask students to follow Hayakawa's pattern for writing sentences with different connotations.

3. Next, the teacher may turn to the chapters in Corbin, Guide to Modern English. He may discuss and assign the various exercises within these chapters. (Note -- these exercises should be spread over a two-week period. The teacher should spend only from ten to twenty minutes of the class hour each day on the exercises.)

4. The following are samples of alternative or additional exercises the teacher may use. This is an appropriate time to teach the use of Roget's Thesaurus. Copies of a thesaurus should be in the room as students do the exercises.

a. In the following letter to the editor, a teen-age reader objects to the choice of words in a previous letter to the editor.

1. Evaluate the teen-ager's reply. Does he choose words in his reply that are free from strong connotations?

2. Is his choice of words effective? Be prepared to support your opinion.

3. Can you suggest substitutions for words that you think have too strong or ineffective connotations?

This concerns the Jan. 23 letter by ___________, who says that we teenagers are being entertained by "slobs" and that these "would-be entertainers" are getting rich at our expense.

Our generation doesn't accept ideas thrown at us by other people. If we don't agree with something, we express our views about it. Demonstrations about racial discrimination, Vietnam policies and school regulations are only a few examples of our determination to have our views known.

Where, then, does this lady get this idea that we would permit ourselves to be entertained by slobs and follow the trends set by "hash heads"? We listen to music and entertainers because we like them and they have something to say to us. The fact that they all don't conform to the Mickey Mouse code of dress and grooming doesn't make them social outcasts.

b. Read the following paragraph:

In a major speech here today, Senate candidate, Fletcher Brown, plugged in the phonograph on the well-worn politician's spiel against this city's record of juvenile delinquency. His glasses ashine with a crusader's zeal, Brown suggested Metropolitanville be reduced to a day nursery for incipient thugs. When he approached the climax of his speech, the cloak of civic virtue fairly trembled on Brown's frail but squared shoulders as he further suggested our good tax dollars be lavished in an extraordinary Santa Claus effort to win the bloodless hearts of those teen-age terrorists.

Below are listed the biases shown in the above paragraph. Beside each item write the words from the paragraph which indicate that particular bias.

1. Minimizes Senator's intent ____________________
2. Attitude toward crusaders ____________________
3. Contempt for physical appearance ______________
4. Ideas for tax economy ____________________
5. Attitude towards "bad" children ______________
6. Delinquency not a major problem--just a"beating of drums"____________________________

Rewrite the following paragraph without any bias:

Iron-man Blowhard today fought another vicious battle on the Senate floor. With indomitable courage, he fired another broadside at the opposition. Rising in full fury of outraged integrity, he roared, "Sir, I object!" In the silence that followed, the tired warrior relaxed in his chair. A quiet smile played about his generous mouth. The mighty defender had won another battle.

c. Read the following paragraph:

> The high-strung, hawk-beaked colonel looks less like a kingmaker than a Left Bank cafe intellectual. His cadaverous frame quivers with nervous energy as he chomps on an ever-present cigarette or chain-gulps black coffee. A bachelor who has been too engrossed in the revolution to see his parents for twelve years, Boumedienne has wispy, sandy hair, a straggly, reddish mustache, and small, gray-blue eyes that seldom kindle save on the occasions when he expounds his dogmatic, curiously naive ideas about Algeria's future. Though probably one of the best educated of the top Algerian leaders, he uncritically accepts such Communist canards as ...
>
> *Time*,"Soldier in Waiting," Sept. 14, 1962, p. 37.

Notice that the connotation of the words in this description leads us to make an unfavorable judgment of Boumedienne.

1. Divide a piece of paper into three columns.
   a. In the first section list each underlined word or phrase.
   b. In the second column list a neutral expression synonomous with the original word.
   c. In the third column give a word with favorable connotations. For instance:

original	neutral	favorable
hawk-beaked colonel	colonel with an aquiline nose	colonel with a patrician nose

2. The writer gives one seriously damaging fact about Bouedienne's private life. What is it? Using the same fact, present it in such a way that the reader will be sympathetic.

3. Now rewrite the entire passage, keeping as close as possible to the structure of the original, but making sure that your passage is favorable. (For an entirely successful job, you will want to change the dependent clause of the last sentence into the main clause and the main clause into a dependent construction.)

Note: This assignment can be followed by valuable post-writing lessons. The teacher may put several student samples on transparencies or make a list of all students' choices for substitution of some words. Discussions resulting from these exercises can lead students to a better understanding of the subtle problems a writer faces when choosing words with the desired connotations.

Notice the following student samples:

Student A

> The sensitive colonel with a patrician nose looks less like an influence then a philosopher. His emaciated frame shakes with nervous energy as he tightly grips an ever present cigarette or sips black coffee. A bachelor who has been too tied up in the insurrection to be given an opportunity to see his parents for twelve years, Boumedienne has wispy, sandy hair, a manly reddish mustache and intense gray-blue eyes that rarely can be friendly save on the occasions when he expounds his Algeria's future. He trustingly accepts the Communist reports, and since he is one of the most learned of the top Algerian leaders, we can assume these reports to be ....

Student B

> The nervously inclined Colonel with a patrician nose looks less like a maker of leaders than a modern artist. His slim pale features vibrate with nervous energy or he ruminates on an ever-present cigarette or incessently drinks black coffee. A bachelor who has been too interested in the rebellion to see his parents for twelve years, Boumedienne has wispy, sandy hair, a sparse reddish mustache, and tiny, gray-blue eyes that rarely brighten save on the occasions when he expounds his proud, inquisitively ingenous ideas about Algeria's future. Though he does not decisively accept socialistic propaganda, he probably has the highest degree of learning of any of the top Algerian leaders.

Comment:

Student A has obviously encountered vocabulary problems. One might guess that words such as cadaverous are new to him. One might also guess that the words he has chosen for substitution, probably after consulting a dictionary or Thesaurus, are also new to him -- i. e. emaciated and insurrection. This demonstrates to students the limitations of a dictionary as a source of word connotations. It also shows that to use word connotations effectively a writer must be completely familiar with the word.

Students might compare the effectiveness of such words as vibrate (Student B) and shakes (Student A) or tiny (Student B) and intense (Student A).

Students might consider the audience (American readers of Time magazine) in judging the effectiveness of such phrases as a modern artist and socialistic propaganda.

SECTION C

After many lessons of practicing making word choices on the basis of their connotations, the teacher may assign a theme.

The following are sample assignments. The last assignment includes student samples and comments.

THEME ASSIGNMENT #1

Rhetorical Goals

1. To recognize the difference between the connotation and denotation of words.
2. To recognize the purpose and effect of connotative words.
3. To write a clear topic sentence with a narrowed subject and attitude.
4. To develop a paragraph by specific examples proving the truth of the topic sentence.

Assignment

The words honor(able) and ambitious(ion) are used often in Julius Caesar. The connotation and the denotation of these words change, however, depending upon the character who uses the words. Trace the change in meaning of either honor or ambitious (ambition).

Restrictions

1. List at least 5 occurrances of the word honor or ambition. In separate columns briefly note the connotation and denotation of the word as it is used.
2. Write a topic sentence explaining the change of meaning of either honor or ambition.
3. Using the list you have made, develop a paragraph supporting the topic sentence.

THEME ASSIGNMENT #2

Rhetorical Goals

1. To recognize the difference between the connotation and denotation of words.

2. To recognize the purpose and effect of connotative words.
3. To write a clear topic sentence with a narrowed subject and attitude.
4. To develop a paragraph by specific examples proving the truth of the topic sentence.

Assignment

Consider Brutus' speech against killing Mark Antony (Act II, sc.1). What is the purpose and effect of the connotations of the words that Brutus used?

Restrictions

1. Make 2 lists of words from the speech. One list should contain words with favorable connotations; the other list should contain words with unfavorable connotations.
2. In one simple sentence state two actions which both lists of words are describing.
3. Write a clear topic sentence stating the purpose and effect of Brutus' use of connotative words.
4. Using the lists you have made as specific examples, develop a paragraph supporting the topic sentence.

ASSIGNMENT #4

Choose 5 incidents from the following list. For each:

1. Write one sentence using words which merely refer to the action involved.
2. Write one sentence using expressive language with an unfavorable connotation.
3. Write one sentence using expressive language with a favorable connotation.

Example:

1. In a protest against Caesar, Marullus and Flavius decided to disrobe the images on the day of Caesar's return from killing Pompey's sons.
2. Marullus and Flavius treacherously disrobed the images on the day of Caesar's triumphal return from defeating Pompey's sons, traitors to Rome.
3. In a courageous protest against the tyrannical Caesar, Marullus and Flavius disrobed the images on the day the power hungry Caesar returned from slaughtering Pompey's sons.

1. Caesar's refusal of the crown offered by Antony.
2. Marullus and Flavius' disrobing of the images.
3. Caesar's daring Cassius to swim across the Tiber.
4. Cassius' technique of persuading Casca to join the conspiracy.
5. Brutus' reason for not taking an oath.
6. Brutus' refusal to confide in Portia.
7. Caesar's attitude toward death.
8. Caesar's decision to go to the senate on the Ides of March.
9. Caesar's treatment of the soothsayer.
10. Caesar's refusal to listen to Artemidorus.
11. Caesar's refusal to pardon Publius Cimber.
12. Antony's treatment of Lepidus.
13. Brutus' accusations against Cassius.
14. Brutus' acceptance of Portia's death.
15. Brutus'and Cassius' decision to march to Phillippi.
16. Cassius' decision to kill himself.
17. Brutus' decision to kill himself.
18. The cobbler's remarks to the tribunes.
19. Casca's reporting of the crown incident.
20. Calpurnia's urging that Caesar stay home from the senate of the Ides on March.

ASSIGNMENT #5

A. Subject:

Describe Kino as the doctor sees him or describe Kino as his wife Juana sees him.

B. Goals:

	Poor	Fair	Good
1. To recognize the difference between the connotation and denotation of words.			
2. To write a narrowed topic sentence for each paragraph, making sure the controlling idea shows the bias of the viewer (doctor or Juana).			
3. To develop a paragraph by specific examples proving the truth of the topic sentence.			
4. Mechanics (spelling, punctuation, etc.			

C. Procedure: (Check each step before you proceed to the next)

1. Make a list of features and qualities that should be included in any description of Kino (a neutral list).

2. Rewrite the list using words with favorable connotations showing Juana's viewpoint..

-or-

Rewrite the neutral list using words with unfavorable connotations showing the doctor's viewpoint.

3. Write a topic sentence for the paragraph with the controlling idea making the bias of the viewer clear.

4. Incorporate the connotative lists into a paragraph using the topic sentence you have written.

(5. On the final copy of the paragraph, put the controlling idea of the topic sentence in parentheses and underline all of the connotative words or phrases throughout the paragraph.)

Student Models for Assignment #5

Student Model A

As I, the Doctor, View Kino

I dislike Kino because he is an Indian. Since Kino is poverty-striken, I see no reason why I should treat his baby. After all, I must earn a living and I certainly can't do it by treating poor Indians and receiving no pay in return. A civilized man, such as myself, can't make money curing an ignorant and rebellious Indian. Kino is nothing more than an animal with his emotional temper. There is no telling what he might do when he becomes insane with outrage and madness. To try to treat his wounds when he is acting like this is sheer craziness. It is impossible to try to communicate with Kino because he is so grim and mute. I can show him my pills and tools, but he is very superstitious of the civilized ways. Kino stubbornly sticks to his ancient customs and will never change. I would be wasting my time and effort trying to treat Kino and his overproud race.

Student Model B

Juana's View

Kino is a youthful man who isn't very rich but is a good provider and protector for his family. He may be little in stature but he is very good-looking. He is very dignified because he is forceful enough to stay underwater for two minutes. He can thus look for the bigger pearls. He is fearless and ferocious, as was demonstrated with the scorpion. He was doubtful and very careful of the doctor because the doctor's people have mistreated our people for four centuries. He became quick-tempered and demonstrative when the pearl buyers offered him an unfair price for his pearl. He did this because he wanted his family to have all that was possible. His determined, creative mind wanted his son to have it better than his uneducated father.

Student Model C

The Doctor's Idea of Kino

Right from the start I had Kino figured out for what he was. His very appearance--dirty black hair, fierce eyes, a coarse mustache, plus his brazen attitude--told me he was an Indian. I'm sure when I told you I was not a veterinarian you understood that Indians just are not my kind of people. But when I heard of his discovery of the great pearl, I, with the rest of the townspeople, was swept into a whirlwind of excitement. I even went to his neglected brush hut and treated his child. I saw how Juana looked questioningly at him before letting me treat their child. This definitely shows that he dominates his family in almost the same way he hoards his meager possessions. It was rumored that he had the absurd idea of buying a rifle with the money he would get for his pearl. He and his people are never satisfied with what they have. This insecure race dreams away their lives and are wary of any ideas offered to them for their improvement. After I came back to my senses I saw again the stubborn, ignorant boy who had always been there. Kino again became the Indian no longer fooling anyone with his haughty airs.

Comments:

Student Model A sets up a contrast between the poverty-striken Indian and the civilized doctor. The connotation of *Indian* and *civilized* becomes weakened by such frequent repetition. The student has chosen effective words to show the doctor's view of Kino as an emotional animal--ex. *insane*, *outrage*, *madness*, *stubbornly*. But then the student inserts a sentence describing Kino as *grim* and *mute*. The student might be asked if this sentence is consistent and effective within his paragraph. He also might be asked to consider the connotation of *ancient customs*. Does this phrase have unfavorable connotations? Could it be worded to have more unfavorable connotations? For example--*barbaric primitiveness*.

Student Model B demonstrates an obvious attempt to write a favorable description of Kino. The student, however, seems unaware of the connotations of some words--ex. *ferocious*, and *quick-tempered*. At other points in the paragraph he seems to use words whose meanings he is uncertain of. For example, *dignified* and *forceful* do not describe a man's ability to stay underwater. *Demonstrative* is ambiguous when used in conjunction with *quick-tempered* to describe Kino's reaction to the pearl buyer.

Student Model C is an excellent example of words effectively chosen for their connotations. The student has chosen good adjectives--ex. *fierce*, *neglected* and *brazen*, but he has also chosen excellent nouns and verbs--ex. *brush hut*, *veternarian*, *hoards*, *dominates*, etc.

II. DICTION

10th Grade

B. Choose an appropriate level of usage.

Choose an Appropriate Level of Usage

SECTION A

This unit will take from three to five days of class time. The initial exercises may be introduced early in the year. The teacher may give several short exercises throughout the year. Certainly each assignment throughout the year should specify the level of usage expected.

SECTION B

Bibliography

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2. Guth, Hans, A Short New Rhetoric, (Wadsworth Publishing Co., 1964). pp. 166-172, especially pp. 168-171.
3. Halverson, John and Cooley, Mason, Principles of Writing, (MacMillan Company, 1965), pp. 187-196.
4. Lambuth, David, and others, The Golden Book of Writing, (Viking Press, 1964), pp. 27-46, especially pp. 33-35.
5. Watt, William, An American Rhetoric, (Holt, Rinehart, and Winston, Inc., 1964), pp. 30-34 and pp. 140-143.

Procedure

1. The teacher may begin by distributing the five paragraphs (Exercise A), asking students to read through all of the five paragraphs slowly. He may then follow these steps:

   a) Discuss what was being said in each paragraph briefly.
   b) Next, ask for what occasion would these be appropriate?
   c) What kind of people would use this language?
   d) What sort of audience would be present?
   e) What purpose would each paragraph serve?

After discussion of these questions, the teacher may ask the class to label the paragraphs: formal, high informal, informal, or low informal or non-standard (vulgate).

Lastly, he may go over reasons why the students labeled each as they did.

EXERCISE A

At 125th Street, they all got off, Jeanie and her friend, Barbara, and a crowd of other boys and girls who went to the same downtown high school. Through the train window, Jeanie thought she saw the remaining passengers look at them with relief and disdain. Around her, the boys and girls pressed forward with noisy gaiety. They were all friends now. They were home again in Harlem.

A tall boy detached himself from a group, bowed low and swept his

cap before him in a courtly salute.
"Greetings, Lady Jeanie, Greetings,Barbara."

Jeanie bit her lip. Frowning, she pulled her coat closer and shrugged. Barbara smiled and dimpled, pleased for her friend.

"I told you he likes you," she whispered. "Look, he's waiting. Want me to go on ahead?"

Jeanie really was wasting an opportunity. Norman was keen. She saw Jeanie's head, slightly bowed and thrust forward. It was no use. She was an odd girl, but Barbara liked her anyway. The boy swung gracefully back to his group.

(From "Beauty is Truth" by Anna Guest)

2. The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitely settled--but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who had done the wrong.

(From "The Cask of Amontillado" by Edgar Allen Poe)

3. "En treckly squared off en give de word, en bang-bang when de pistols, ende twein he say,'Och!"--hit him on de han' dis time,---en I hear dat same bullet do spat! ag'in' de logs under de winder; ende nex' time dey shott, de twin say, 'Ouch!' ag'in, en I done it too, 'ca'se de bullet glance on his cheek-bone en skp up here an glance on de side O' de winder en whiz right acrost my face en tuck de hide off'n my nose--why, if I'd 'a' be'n jist an inch or a inch en a half furder 'twould 'a' tuck de whole nose en disfiggered me. Here's de bullet' I hunted her up."

"Did you stand there all the time?"

"Dat's a question to ask, ain't it! What else I do? Does I git a chance to set a duel every day?"

(From Pudd'nhead Wilson by Mark Twain)

4. Today, I know that I seem to be standing alone in the cockpit of the Friendship 7 Spacecraft. But I am not. There were with me then--and are with me now--thousands of Americans and many hundreds of citizens of many countries around the world who contributed to this truly international undertaking voluntarily and in a spirit of cooperation and understanding.

We are proud to have been privileged to be part of this effort to represent our country as we have. As our knowledge of the universe in which we live increases, may God grant us the wisdom and guidance to use it wisely.

(From speech by John H. Green, February 26, 1962)

5. Now the Trumpet summons us again--not as a call to bear arms, though arms we need; not as a call to battle, though embattled we are; but a call to hear the burden of a long twilighted struggle, year in and year out, "rejoicing in hope, patient in tribulation" a struggle against the common enemies of man: tyranny, poverty, disease, and war itself.

I do not shrink from this responsibility. I welcome it I do not believe that any class would exchange places with any other people or any other generation.

Ask not what your country can do for you; ask what you can do for your country.

(From John F. Kennedy's Inaugural Address, January 20, 1961)

Next the teacher may use Exercise B:

Would you use the following sentences in talking to your friends: If not, why? Rewrite then showing what you would say instead.

1. I have an appointment to meet Richard after the performance.
2. I dare not go to class without adequate preparation.
3. He is completely fatigued.
4. Were it not for Jack, I would resign from the club.
5. Will you dine with us this evening?
6. The children have consumed all their milk.

Would you use the following sentences in talking to a person interviewing you for a job: If not, why? Rewrite them showing what you would say instead.

1. I ain't got a good enuf car to drive ta work in.
2. I thunk up those stories as I was walkin home.
3. I don't whan none thank you.
4. Him and myself we do a good job when a start things.

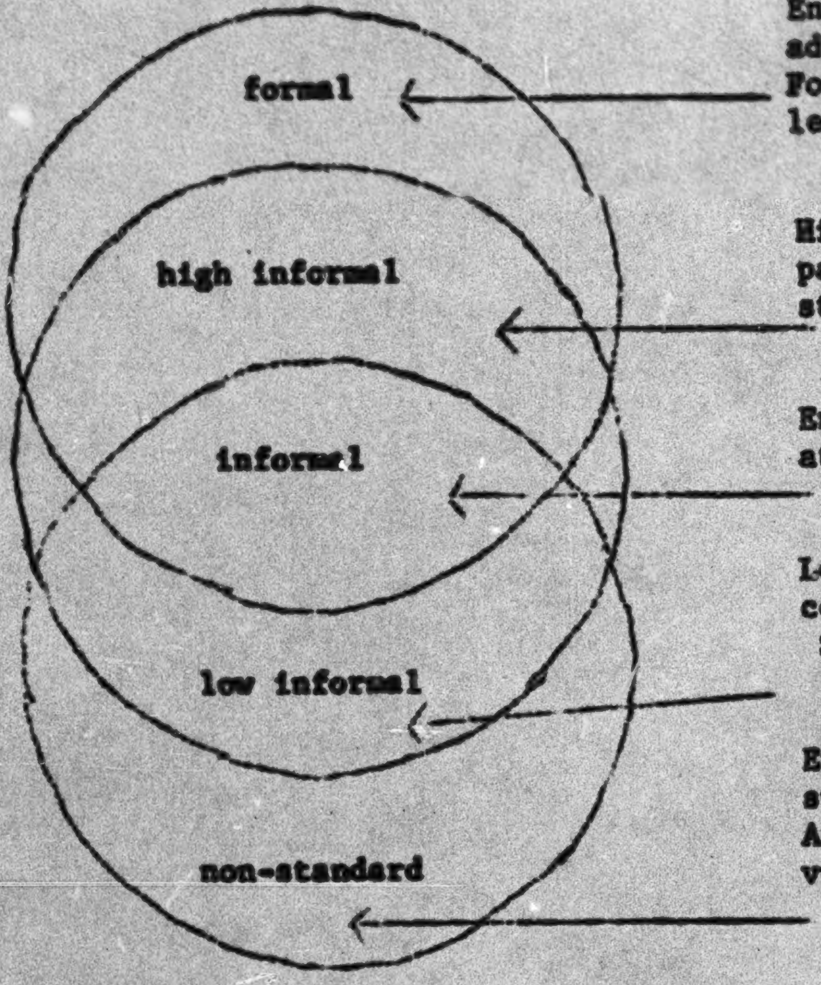
Which of the following sentences do you feel are standard American usage?

1. Mother said I was too young to go steady. ______________
2. Everybody wants to know whether a new girl in school is hep. ______
3. Our sales respresentative will contact you. ______________
4. If you change your mind you can phone me up. ____________
5. Alan has been working for weeks on his hot rod. ____________
6. The new quarterback was not very keen. ______________
7. His intelligence was not very keen. _____________
8. The new card ain't made like the old ones. ____________
9. I recommended that everybody get on the band wagon. ____________

Now using at least two different dictionaries decide which are standard American usage. You may find that not all dictionaries agree.

The teacher may now wish to define various levels of usage with the students. As the diagram below illustrates, there are no clear-cut, absolute divisions in levels of usage. The teacher should emphasize that not even dictionaries agree in their categorizing of particular words.

The teacher should present the following definitions and samples only as guidelines.



English used by highly educated people addressing an audience of their peers. Found in poetry, formal essays, lectures, sermons, scholarly articles.

High informal English used in newspapers, editorials, personal essays, stories, novels, themes, business.

English words and constructions common at all levels.

Low informal, colloquial. Used in conversation, friendly letters. Some slang.

English below the level of cultivated speech and writing. Non standard. Another name for non-standard usage is vulgate.

Formal English is usually found in legal documents, some scholarly magazines or reference works (encyclopedias, Harper's and Atlantic magazines) or textbooks. Short cuts like contractions and omitting relative pronouns are avoided.

See if you can find the trademarks of formal English in the following paragraph.

San Francisco has its own Greenwich Village, though like the one in New York, it is rapidly being destroyed as a physical entity by new high rent living quarters which the creative worker can rarely afford. The Bohemians decades ago clustered on Telegraph Hill sharing it with the Italians whose chief source of livelihood was and is fishing.

A good deal has been written lately about an upsurge in artistic expressions by young and vigorous talent in San Francisco; it is a mark of the Age of Publicity that this movement should have been widely heralded almost before it had begun and in terms that seem somewhat excessive in view of the accomplishment. At the moment, the best known individual is a promising thirty-five-year-old novelist, Jack Kerouac, whose second published novel is On the Road. Mr. Kerouse claims to speak for the "beat" generation. This does not mean, as some people have assumed, beaten down, or even beaten up; it is what old-fashioned people like me would refer to as real cool; not a square in a carload. The philosophy is that of young hedonists who do not really care whether something is good or evil, as long as it is enjoyable. In short, Existentialism with a crew cut. Since the famous Lost Generation of the 1920's consisted of about ten people, it is possible that Mr. Kerouse's group even allowing for inflation, may number not more than about twenty.

("San Francisco: New Serpents in Eden" by Bruce Blaven taken from Harper's January '58)

(Note: With formal usage arises the problem of pompous language. See procedure #5 for materials and exercises in distinguishing effective formal language from ineffective pompous language.)

Informal English is all around you. Newspaper reports and columns, many novels, short stories and most magazine articles. Some trademarks of informal English are the contractions (I've, I'll, there's, don't); the informal vocabulary ("just to be sure" instead of "merely to ascertain," "plenty of speed" instead of "sufficient speed"; and short sentences, averaging thirteen words.

See if you can find the trademarks of informal English in the following:

But development of better cars and drivers doesn't fully answer the question. In fact, until a motorist has gone the course at Ritain's Brands Hatch with Phil Hill at the wheel, he simply is not in a position to know or even imagine why men race.

(Life October 24, 1966 "The Cars Fit Drivers Like Gloves")

Howdy, pipemakers, Clavert A. Boyden here with a word for Old Faithful pipe tobacco, the smoke that puts zoom in your fume. If you're like me, fellas, you're getting a little tired of that image of calm, unflappable serenity that we pipe smokers are saddled with, and you're ready to blast off a little, live a little dangerously, let the other folks know you're on the premises, by golly. Take it from me, folks down here in St. Pete know a good Florida smoke when they see it---and where I come from seeing is believing.

("A Wiser Smoker Smokes A Geyser" *Life* - October 24, 1966)

In *Nonstandard* and *low informal* usage we find constructions like "brung," "busted", "has went", "hisself", "he learned me to", and "I didn't have none." Sometimes we are told these constructions are "wrong." Are these terms "wrong"? Or do you feel they are sometimes very powerful terms? Why are these constructions rarely used by educated people and therefore classified a non-standard?

Can you underline the non-standard trademarks in the following?

Me and Pete would go down to Old Man Killegrew's and listen to his radio. We would wait until after supper, after dark, and we would stand outside Old Man Killegrew's parlor window, and we could hear it because Old Man Killegrew's wife was deaf, and so he run the radio as loud as it would run, and so me and Pete could hear.....

And so we stood there; it was cold, listening to the fellow in the radio talking, only I couldn't make no heads nor tails out of it. Then the fellow said that would be all for a while, and me and Pete walked back up the road to home, and Pete told me what it was. Because he was nigh twenty and he had finished the Consolidated last June and he knowed a heap......We went home. Maw and pap was already asleep and me and Pete laid in bed, and I still couldn't understand where it was, and Pete told me again--the Pacific Ocean.

("Two Soldiers" by William Faulkner)

The teacher may follow the discussion of the definition of the levels of usage by:

a. practical exercises in evaluating the appropriatness of levels of usage.
b. researching the differences of opinion among audiences on the appropriatness of level of usage of particular words.
c. actually using appropriate levels of usage in given situations.

The following are samples of writing exercises the teacher may use:

a. From the list below choose a magazine for study. Then read one article in each of two magazines selected from your list. Write a paragraph for each article discussing how appropriate it was to the occasion, the subject, the audience and the purpose of writing.

1. Atlantic
New Republic
Harper's
Saturday Review
Time

2. Seventeen
TV Guide
Life
Redbook
Cosmopolitan
True
Senior
Scholastic

b. Tonight watch a weather report on T.V. Discuss briefly the kind of usage used on the program. Was it appropriate to the occasion, the subject, the audience and the purpose? Now see if you can write a report as effective by using slang.

c. Watch the television program Batman. In one short paragraph discuss how appropriate the dialog was to the occasion, the subject, the audience and the purpose of the program. Then write out the plot in formal or high informal language.

d. Choose one of the following situations to write about. Write the three versions for the situation you choose. Consider carefully your word choice in establishing the appropriate level of usage.

e. You have just received an inexpensive gold watch as a retirement gift.

1. Explain to the audience of this organization how you feel about getting the gift.

2. Explain to your family how you feel about receiving this gift.

3. Explain to your best friend how you feel about accepting this gift.

f. You have just read "The Cask of Amontillado".

1. Describe the story to your best friend.

2. Write a review of the story for an informal column in the Echo.

3. Write a review of the character Fortunato for an English assignment.

g. Tonight look through several magazines and newspapers for ads appropriate to these three levels of usage: low-informal; informal; formal. Mouut them and write a brief paragraph for each discussing why you think they are appropriate for the level you have put them in.

1. Look for three headlines in at least three different newspapers (use the library) and discuss in one paragraph the appropriateness of the headline to the occasion the subject, the audience and the purpose in the article. Be clear and use concrete reasoning.

i. To determine difference in attitude toward several common usage items, select one of the items in the list below or one of your own, and interview about ten persons of different positions in your community. Ask for their feelings on the item. Does anyone consider the use of the item wrong? Does anyone occasionally let a situation affect his use of the item? Look of the definition in a good dictionary. Make a brief report on your findings.

1. It's me ------It's I
2. can't help but do-----can't help doing
3. had ought
4. like-----as
5. feel bad-----feel badly
6. reason is because
7. Who is this for? Whom is this for?
8. Different from-----different than
9. ain't
10. mad---angry

j. Find five examples of current slang and three examples of shoptalk peculiar to one occupation or hobby. Copy your samples and opposite each write a clear explanation of source, use, and e effectiveness.

k. List several dialectal expressions typical of your region or one region you are familiar with. Label them standard or non-standard. Which would you not be able to use outside your own region? Which would you not be able to use in formal English even in your own region? Why are they effective in your dialect region?

l. Which of the underlined words or phrases are standard, colloquial, dialect, or slang? Try to use your own judgment before consulting the dictionary. Then score yourself by checking with *Webster's New Collegiate* and some other dictionary. Do you and the sources agree? Do the sources agree with each other?

1. He put the *blame on* her.
2. He knows *considerable* about biology.
3. The house *afforded* its owner an income.
4. I will try to *contact* him.
5. After he spent that dollar, he was *broke*.
6. It is a quarter *of* ten.
7. That food was certainly *real* good.
8. He had *around* seven dollars in his pocket.
9. We dined *off* spaghetti and meat balls.
10. I was *quite* worn out after the game.
11. How are you, *old* chap?
12. He intends to follow this *line* of thought.
13. I tend to *disremember* the facts.
14. I'm *off* candy for Lent.
15. I was *scared* of the storm.
16. What kind of an idea did you *sell* him?
17. We had a high, *old* time.
18. He hasn't a *show* in that competition.
19. They played a joke *on* me.
20. What kind of an *alibi* did he offer?

4. The teacher may wish to discuss with students a particular choice a writer faces in level of usage--the choice between formal and informal usage and pompous language.

a) The teacher may tell the students that he is going to read them a short selection. They are to listen and raise a hand as soon as they recognize the story.

b) He then reads the following selection, "By Any Other Name" from the November, 1960, Machine Design magazine. (Most the students will have recognized the story by the time the teacher has finished reading.)

By Any Other Name

You may not recognize it right off, but the following story is probably the first one you ever heard. This version, part of an article entitled, "A Pig is a Pig," by A.Q. Mowbray, assistant editor of the ASTM Bulletin, appeared in the October issue of that journal.

> The following describes the activities of the five immature mammals of the family of nunruminant artiodactyl ungulates. All five of these may be described as being of less than average magnitude; however, no information is given as to the relative size of one with respect to another. Available evidence indicates that the first of the group proceeded in the direction of an area previously established for the purpose of commerce. Data on the second of the group clearly show that, at least during the time period under consideration, it remained within the confines of its own place of residence. Reports received on the activities of the third member of the group seem to show conclusively that it possessed an unknown quantity of the flesh of a bovine animal, prepared for consumption by exposure to dry heat. The only information available to the fourth member of the group is of wholly negative nature, namely, that its possessions did not include any material of the type previously described as having been in the possession of its predecessor in this discussion. As to the fifth and last member of the group, fairly conclusive evidence points to its having made during the entire course of a movement in the direction of its place of residence, a noise described as "wee, wee, wee."

"Try that one," says Mr. Mowbray, "on your two-year-old's piggies. Ten to one you lost your audience before you draw your second breath." Neither ASTM nor Machine Design presumes to instruct in nursery-type story-telling techniques, but the situation has a parallel in engineering writing. The little piggies may grow up to fill an engineer's shoes, and the technical mind on the other end of them will still appreciate and respond to plain talk.

The teacher may then ask the students to describe the language used:

1. Is the language humorous? Why? Deliberately so?
2. Is the language easy or hard to understand? Why?
3. Is the language typical of business writing? (The author is a business man and the source is, of course, a business publication.)

(The first comment of a number of students is that the writing is the language of business men. At this point the teacher may discuss with the students the attached Memo A. For contrast, he may also discuss with the students the two business paragraphs, Sample B; these two paragraphs are not written with exaggerated language but are written quite concisely. The students should conclude that although some businessmen use pompous language, others write effectively without pompous language.)

MEMO A

SUBJECT: Accessories for the ABC Universal Tool Grinder

REFERENCES: (a) PQR letter dated ___________
(b) MNO letter dated ___________
(c) enclosure to reference (b), list of accessories which were not received with subject machine on arrival.

In response to reference (a), please be advised that all of the items listed in reference (c) have been located in the original crate with the exception of the last four items listed. These items (stop dog rod for Universal head, stop dog for Universal head, stop rod clamp for Universal head, stop rod for Universal head) did not appear in the original shipping document FF1234) covering shipment of subject items and were not listed in the 6789 forwarded on the parent machine; furthermore, these items were not listed in the factual Appendix "A" on machine tools and accessory items for this particular piece of machinery.

In any case, an intensive search and investigation was conducted in an attempt to recover the allegedly missing items. Personnel were interrogated, the manufacturing area cribs where the machine had been located were screened, and a systematic search of the warehouse and storage areas were performed---all with negative results.

In view of the foregoing, there is some doubt in the mind of the undersigned as to whether these items were ever received with the parent machine inasmuch as they are not known to be physically present and do not appear on any of the subject machine records presently held by the contractor.

The writer feels that sufficient effort and time has been put forth in attempting to locate the four concluding items listed in reference (c) and is confident they will not be located within the confines of this contractor. An estimate of the cost of these items based on similar items and the age of the parent machine is considered to be six dollars and twenty-five cents per item.

In conclusion, please do not hesitate to contact the undersigned concerning any further details on this subject.

Trusting this explanation will meet your requirements.

SAMPLE B

Examples of business paragraphs in which the writing is natural...

The yo-yo mechanism used to despin a spacecraft consists of three major subassemblies. One subassembly is the end masses which are attached to the yo-yo's. These end masses have the most effect on the MI of the despinning craft. Usually the end masses are very carefully matched for weight. The second subassembly of a yo-yo system is the springs. Since there are usually errors in the initial spinrate, the major function of the springs is to compensate for these errors. As with the end masses, the springs are carefully matched. A third major breakdown of a yo-yo mechanism would be the release assembly. At the precise angle with the craft, the assembly allows the yo-yo's to be released.

During the audit period three types of errors occurred which resulted in an underbilling of sales. First, the material used in repair jobs was found to be extended improperly in several cases. The improper extensions resulted because the quantity issued was not properly identified. The quantity issued for each item of material should be marked in red. Second, purchase cost was not clearly marked which resulted in addition errors. Third, several invoices were billed using only purchase cost of material--neglecting any markup. All repair material will be billed using the standard markup as outlined previously.

d) He may now discuss with students the difficulty of reading pompous language. He may suggest that usually we write to EXPRESS, NOT TO IMPRESS.
He may ask students to do the following exercise:

DIRECTIONS: Rewrite the following simply and clearly.

I. The defendant is renowned as a person of intemperate habits. He is known to partake heavily of intoxicating beverages. Further, he cultivates the company of others of the distaff side, and wholly, regularly, and consistently refuses, demurs, and abstains from earnest endeavor to gain remuneration.

II. A mass of concentrated earthly material perennially rotating on its axis will not accumulate an accretion of bryophytic vegetation.

III. That prudent avis which maturinally deserts the cosiness of its abode will ensnare a vermiform creature.

IV. Aberration is the hallmark of homo sapiens while longanimous placability and condonation are the indicia of superamundane omniscience.

V. Do not try to ascertain just what benefits you may reap from this beloved homeland of ours, but endeavor to find out what service you may perform in its behalf.

VI. I must be given freedom to enjoy the benefits of our country, unfettered by degrading restriction on my activities; if I cannot have this privilage, I would prefer to be permanently eliminated from the land of the living.

e) He may next ask a student to consider occasions when a writer purposely uses pompous language, when he purposely wishes to impress, not express. He may ask students to collect samples of pompous language in speeches, news articles, letters to the editor, business letters, etc. and evaluate the writer's purpose in choosing pompous language and the effectiveness of the pompous language on the audience.

SECTION C

After a variety of exercises dealing with levels of usage, the teacher may give an assignment similar to the following:

Assignment A asks the student to evaluate the effectiveness of a level of usage and to write in a consistent level of usage.

Assignments B and C ask the student to adjust his level of usage to his purpose.

Assignment D asks the student to maintain a high informal level of usage.

Assignment A

1. Below are two examples of substandard usage. The first is a letter actually written to the Bureau of Census. Someone then picked it up and submitted it to The Saturday Review. The magazine reprinted it in the column form shown here. The second example is an excerpt from Paddy Chayefsky's television play, "Marty."

a) To the Bureau of the Census
by Lou Etta White

I was born in 1895, the onliest
child of Jace White and Lue
Etta Johnson. Fort
Necessity, Franklin

County, Louisiana, baptised
in the Morning side
Baptist church that has a
creek run through the grave
yard. My folks
died when I was small I knows
their names because I read them in the
Bible. I moved in with some
other folks they worked for Mr.
Bonner on his farm wasn't no
address. They was so many
children at that house,
I didn't think a soul
knew I was there and now they tell
me that you came and counted
me. Enclosed six dollars can I have
two copies, one for the
Retirements, and one for me
to show that I was there.

b) I'll tell you some of my wisdom which I thunk up on those nights when I got stood up, and nights like that, and you walk home thinking: "Watsamatter with me? I can't be that ugly." Well, I figure, two people get married, and they gonna live together forty, fifty years. So it's just gotta be more than whether they're good looking or not. My father was a real ugly man, but my mother adored him She told me that she used to get so miserable sometimes, like everybody , you know? And she says my father always tried to understand. I used to see them sometimes when I was a kid, sitting in the living room, talking and talking, and I used to adore my old man because he was so kind. That's one of the most beautiful things I have in my life, the way my father and my mother were. And my father was a real ugly man. So it don't matter if you look like a gorilla. So you see, dogs like us, we ain't such dogs as we think we are.

2. Choose one of the passages. Rewrite it correctly -- i.e. translate it into formal or high informal language.

3. Now examine the two versions. Compare your version with the original version. Which one is better? Why?

4. This, then, is your writing assignment:

   Explain why you consider one version to be better or preferable to the other.

5. Since your theme will be an objective, serious and educated discussion of one aspect of style, use high informal language.

Theme Assignment B

Rhetorical Goals: Bases of Grading

1. To learn to write in a consistent and appropriate level of usage.
2. To begin the paragraph with a topic sentence that contains a narrowed subject and attitude.
3. To develop your paragraph by using specific details that support the topic sentence.

Theme Assignment:

Describe one reaction to a recent television program or movie you have seen. Write two paragraphs. In the first, describe the reaction in teenage slang. In the second, use high informal language.

Rhetorical Restrictions:

1. For each paragraph, write a topic sentence stating one specific reaction to the television show or movie. Make sure you have a narrowed subject and attitude.

   Examples: Teenage slang - James Bond in the movie Goldfinger wasn't as cool a character as he was in the book.

   High informal - Compared to the hero in the book, the James Bond in the movie Goldfinger was not as ingenious, resourceful or inventive.

2. Develop your paragraph by using specific details from the movie or television show that support your topic sentence.

3. In the first paragraph, underline the words and forms that clearly indicate the slang level of usage.

4. In the second paragraph, underline the words and forms that clearly indicate the high informal level of usage.

5. Write a concluding sentence.

Assignment C

Discuss how Mark Antony uses clever devices to move the mob against the conspirators.

RESTRICTIONS:

1. Write three versions for the above situation. Consider carefully your word choice in establishing the appropriate level of usage.
    a) Explain this to a close friend who missed class.
    b) Explain it to an older relative.
    c) Write it as theme assignment for English class.
2. When doing #c please observe all of the following restrictions.
    a) Write a concrete topic sentence with subject, attitude, time and place.
    b) Develop the topic sentence by using relevant concrete details, examples, illustrations.
    c) Have a closing sentence.
    d) Use formal or high informal English.
    e) Underline the topic sentence.
    f) On the bottom of the page give the number of supporting sentences you used.
    g) Underline all formal or high informal trademarks used.

Writing Assignment D

Rhetorical Goals

1. To write a topic sentence that shows subject, attitude, time and place.
2. To develop a paragraph around the topic sentence by exhibiting relevant concrete details, examples, illustrations, or proof.
3. To concentrate on paragraph organization, leaving out nonessential material.
4. To conclude the paragraph with a summary sentence.
5. To use only formal or high informal English.

Assignment

Choose a character from the play Julius Caesar, and develop what you feel is his dominant character trait. Refer to the play to validate your analysis. Various traits we have discussed are bluntness, fear, honor, vanity, persuasiveness, or jealousy.

Restrictions

1. Write one complete paragraph using no less than 20 words.
2. Begin with a topic sentence that has subject and attitude underlined.
3. Double-space your paragraph.
4. Use concrete details from the play.
5. Underline all formal or high informal trademarks in the paragraph.

STUDENT MODEL for Assignment D

Brutus's dominant character trait was honor. He showed himself honorable to his wife, Portia. He treated her real nice when she inquired about what was disturbing his sleep. Brutus proved himself honorable also in the way he treated his inferiors. He was extremely gentle to his servant Lucius when he dozed off on the job. The most important fact that made him more honorable than other men, was that throughout the planning and the actual murdering of Caesar, while others were jealous or envious, Brutus remained honorable. His reason for murdering Caesar was truly sincere. He was conned into believing that Caesar would have become a tyrant and reasoned that Rome would definitely be better off without Caesar as ruler, even if the public, himself included, loved Caesar dearly. This, along with the other facts, enabled Brutus to become the honorable hero of the play.

Comment

The student does any adequate job of maintaining a high informal level of usage throughout. He does break the consistency at points, however. For example, the phrase real nice is too informal for this paragraph, especially when it is followed by a word such as inquired. Dozed off on the job and conned into are other examples of inconsistent level of usage within the paragraph.

II. DICTION

11th Grade

A. Choose Words for Their Connotative Effect

Choose Words for Their Connotative Effect

SECTION A

Tenth-grade teachers introduced the concept of connotations of words. Eleventh-grade teachers will continue to develop the concept at a more subtle level and correlate the concept more closely with the analysis of literature.

SECTION B

Bibliography

1. Agee, A Death in the Family, "Knoxville, 1916."
2. Bradford, Speaking and Writing, "Denotation and Connotation" p. 66-70.
3. Hemingway, A Farewell to Arms, "Chapter One."
4. Tressler, English in Action, p. 119-120.
5. Tressler, Modern English for Action, p. 14-18.
6. Warriner, English Grammar and Ecomposition, pp. 626-630 (of some help, but no real section on the problem)

Procedures

1. The students should first read in their text concerning the difference between connotation and denotation. (If using Warriner suggest that the students read the Bradford article as supplement).
2. Then some dictionary drill might be helpful to show the way in which a dictionary can only begin to suggest the social and emotional feeling surrounding a word. Words which may be used to show this problem include:

   house
   home
   red
   honesty
   democracy
   hate
   beauty
   evil
   dog

   Class discussion may also be directed toward developing ideas about how a word like "home" might change its meaning in the ideas of a rebellious teenager, a refugee, a Spartan, a harried mother.
3. Students might then try writing in class, or as an overnight assignment, a short paragraph describing St. Louis Park High School study halls. The first paragraph should contain only denotative words; the second should use connotative words mainly directed toward the giving of one impression. These paragraphs should be read in class with an assigned "critic" being on the watch for the occurrence of connotative words in the denotative paragraph and for connotative words in the second paragraph which do not fit the one prevailing idea.

(For more advanced students, the instructor might wish to use the analysis in Writing of a Paragraph from the work of Frank Norris to show a greater sensitivity toward language. Also in the description of the study hall these students should be made particularly aware of the point of view from which the description is written, the number and position of details which may also create a connotative effect with relatively neutral words.)

4. The next exercise might be to show how authors may use either connotative or denotative words to create a general impression; here a contrast between the opening chapters of A Death in the Family and A Farewell to Arms may be useful. In Agee's book, the teacher might direct the discussion not only at the words which lend in their meaning a sense of peacefulness to the scene described, but also at the sounds of the words themselves which carry a connotation that contributes to the tone.

5. After showing how Agee uses connotative words effectively, the instructor may help the class realize that another writer may use denotative language in a deliberate attempt to stay away from "corrupting" connotative language. Here a reading to the class of Fredric Henry's attitude toward abstract words in A Farewell to Arms may explain. (Chapter 27). In class discussion the students may point to the number of words that seem primarily denotative in the opening chapter of A Farewell to Arms. Yet the teacher should also show how the juxtaposition of such words as "dust," "white," "rocky," which may seem relatively free of emotional feeling, may still contribute to the making of an emotional tone.

6. For students who have difficulty in comprehending the analysis of material like the above, perhaps more simple exercises might be done. For example:

   a. First the teacher might introduce the idea that some words give a favorable impression, some do not. Students may then be asked to show how adjectives added on to nouns may create different ideas. For example, simple nouns like "boy," "girl," "teacher," "car," might be written on the board and various students asked to come up and supply fitting adjectives to make the noun seem more favorable or less so.

   b. Then the idea of the noun or word itself conveying these ideas must be introduced. For example, "honey" has a different meaning than just "girl." The idea then can be expanded to show that many words mean different things to different people. Accent (p. 369) might be useful. Thus a scholar might feel quite differently about the word "book" than would a student. The class might offer suggestions about which words they do or do not feel strongly about.

7. A further exercise might include the use of Owen's poem, "Dulce et Decorum Est." The students might contrast the adjectives used in the first stanza with those in the second. They might be asked to explain why the contrast makes the poem effective.

8. Students might try listing words that they enjoy using, that give them a definite pleasure response, and a corresponding list of

words that strike them as "ugly." Students might suggest, perhaps in an informal humorous essay, the reasons for these differences.

SECTION C

After the students have practiced analyzing connotations of words in literature and using connotative words in descriptions, the teacher might give the following assignments:

Assignment 1.

Topic: Describe a fellow class mate, his pysical characteristics and his current activity (reading, looking around the class, just sitting). Write the description so that his future (a brilliant lawyer, an escaped convict, a professional football player, a school teacher) is clear.

Restrictions:

1. Describe your classmate in a single paragraph.
2. Focus on one activity of your fellow classmate.
3. Choose words with connotations that lead to a single effect.
4. Choose words with connotations associated with your classmate's future occupation.

STUDENT MODEL
for ASSIGNMENT 1

Peter as a Football Player

The green pamphlet was dwarfed by his seemingly giant body. The thinly sliced pages flicked through his powerful hands, as the book, bent beneath their strain, curled defeatedly. His leg muscles were taut as his feet took turns pushing off from the rungs of the sculptured stool. He had a look of determination in his eye; as if he alone could tackle the world of information. And by looking at him - the epitome of power - no one was inclined to argue. The pamphlet passed from one hand to the other as if ready to be guided in any direction he desired.

Comment:

This paper successfully fulfills the assignment. The writer focuses on Pete in a single activity of reading a pamphlet. He uses words such as passed and tackle whose connotations remind the reader of Pete's football profession. He emphasizes Pete's size, necessary for a football player, by words with clear, consistent connotations (dwarfed, giant, powerful).

The student might make his single effect more complete by substituting strong verbs with connotations more cleverly related to football for weaker phrases (curled defeatedly, had a look of determination in his eye, no one was inclined to argue).

Assignment 2.

Topic: Analyze the specific connotations Crane assigns to colors in Red Badge of Courage.

Restrictions:

1. In the thesis paragraph state the colors you plan to discuss. Explain generally the connotations Crane assigns to each color.

2. In the separate paragraphs that follow discuss in detail Crane's symbolic use of each color.

3. In the paragraphs cite and explain specific examples of Crane's use of colors to build a particular connotation.

STUDENT MODEL
for ASSIGNMENT 2

Symbolic Colors in Red Badge of Courage

Crane chooses four symbolic colors to dominate Red Badge of Courage. Red, yellow, black and blue. Red symbolizes blood, horror and sacrifice, something violent contained in war. Yellow is the fading of ideals, decayed by the realization of the horror of war. Black represents death, caused by red wounds. Blue is the vague, undefined sameness of the Union soldiers, bound by their common cause, symbolically the end of red.

Red is bright and violent like war, hate, blood and sacrifice. Crane uses red to represent all of these. The red animal - war, the blood-swollen god (p. 495-96)* captures all the horror of war. He treats war as a demonic idol that tempts man to evil, calling soldiers "devotees of a mad religion, blood sucking, muscle-wrenching, bone-crushing " (p. 520). And again he calls it "the red and green monster " (p. 508). Crane impresses one with the savagery of hate, the madness of war. References to "red live bones" (p. 484), the "red sickness of battle" (p. 576), and "deep murder of red" (p. 551) emphasize his point. Red also represents sacrificial blood, courageously shed for what the donor believes to be a noble cause. Henry believed war to be glorious, "vague and bloody conflicts that had thrilled him ..." (p. 480). Later he feels guilty because he is not wounded. "He conceived persons with torn bodies to be peculiarly happy. He wished that he, too, had ... a red badge of courage." (p. 517-18).

Yellow symbolizes failure of courage and fading of ideals. Yellow is a pale color, one without conviction, one of cowardice. Henry, with dreams of glory, yearns to enlist. His mother tries to convince him that he should not. Her pleading causes some doubt, but he manages to overcome this initial "yellow light thrown on the color of his ambitions " (p. 481). Later, his friend Wilson hands Henry a "faded yellow envelope," (p. 541) when he fears he will not return from battle. Wilson had been the brave, loud soldier; now he gives Henry a yellow memorial for his family. In the face of red war he becomes pale. Wide experience in war gives men insight into what bravery actually is. Their initial bravery changes from visions of glory to realization of horrid battles that demand a mellowed courage.

Where yellow is decay, black is utter extinction. Crane chooses black because it is dark, mournful, and mysterious, like death. Black is always used before a battle, as a foreboding. Crane first relates death to war symbolically with "the black forms of men passing to and fro before the crimson rays...." (p. 490).

* All page references are to *Four American Novels*, Fuller and Achtenhagen, Harcourt, Brace, and World, Inc., New York, 1959. *The Red Badge of Courage*, Stephen Crane.

This is a preview of the lives to be extinguished by war's flames. Before the first battle the men cross a stream. "The current moved slowly on, and from the water, shaded black, white bubble eyes looked at the men," (p. 494) ghostly eyes of death, perhaps choosing which to claim. When Henry enters the pine chapel, he finds the dead soldier with "*black* ants swarming greedily upon the face " (p. 513). Before on battle, he views ... "two long, thin, black columns which disappeared on the brow of the hill..." (p. 489), two columns, one for the South, one for the North, the columns of dead, disappearing from life.

The Northern Army is clad in blue, like the sky, vast and undefined. They lose their identity when Crane refers to them as "blue men" (p. 568) or "blue lines" (p. 567) in battle. The forces are not distinct and orderly, but overlap and become blurred in "the blue smoke." (p. 548). The regiments merge into "a blue whirl of men," (p. 571) emphasizing their unity, their wholeness as the Union Army, not merely divisions of it. This unity aids them in achieving their final goal, end of red.

The freedom from red must be attained by each soldier. Some gain it only by dying, becoming black. Others end red at the expense of their ideals, as the soldier in the pine chapel. His mouth, the outlet for his hopes and plans had "changed from red to an appalling yellow." Henry, by enduring all phases of war, all its colors, finally finds that "He had rid himself of the red sickness of battle " (p. 576).

Comment

Although the student could improve the paper with more careful transitions between paragraphs, he has clearly demonstrated his ability to analyze the connotations of colors used in the novel.

II. DICTION

11th Grade

B. Make Subtle Choices in Levels of Usage

SECTION A

Tenth-grade teachers have introduced the concept of appropriate levels of usage. Eleventh-grade teachers will lead students to more subtle choices in appropriate levels of usage. They should examine with students the social reasons for various levels of usages. They also will relate the choice of level of usage more closely with analysis of literature.

SECTION B

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1. Brewer, John M., "Ghetto Children Know what They're Talking About," New York Times Magazine, December 25, 1966.
2. Greenough and Kittredge, "Learned Words and Popular Words," Modern Rhetoric.
3. Christ, Modern English in Action, pp. 8-10.
4. O'Connor, William Van., Rhetoric in Southern Writing: Faulkner.
5. Tressler, English in Action, pp. 87-90.
6. Warriner, English Grammar and Composition - 11th Grade, pp. 71-76.

Procedures

1. Students should first read the sections in the grammar books which give a basic outline of the problems of usage.
2. Then some quick dictionary drills might be helpful to remind students that, to some extent, a dictionary may help in deciding upon usage. A book which provides lists for such drills is Tressler's, English in Action, p. 89.
3. However, the students should be reminded that some differences in usage may not be marked and that there are subtle differences between the use of words. Part of this may be the result of the origin of the English language and the fusion of the Anglo-Saxon and the French. Here the essay, "Learned Words Versus Popular Words" may be useful.
4. Yet students should be aware that they may or may not be able to distinguish between levels of usage by the "book" and that part of the distinction depends on such variations as social class and sections of the country. The following exercise might prove useful, if discussed in class, to suggest why one social group or area might prefer one of the following words over others in its group:

    Debutante, young lady, girl, wench, dame, teenie-bopper
    To reside, to live, to dwell
    Monograph, article, piece, essay
    Paper carrier, circulation assistant, newsboy, newsy

Professor, teacher, instructor, prof, schoolmarm
Manufacture, fabricate, make, construct, build

5. Students should also realize sociological effects of Slang and different levels of usage to shut groups out and to provide "in groups." The article on the New York ghetto children may suggest some reasons for the use of "hidden language."

6. Finally the teacher may want to show how different levels of language may affect an author's relationship with his audience. For example, a comparison might be made between the vocabulary used by Poe in "The Fall of the House of Usher" and that of Faulkner in "The Two Soldiers" or that of Hemingway in "The Killers." How does Poe's language help to create the distance from the reader necessary for Gothic horror? Why does Faulkner choose a level of usage below the usual reader for the first person narrator? Why does Hemingway use a particular sort of dialog to suggest an almost hopeless world?

7. Other exercises might include the following:

    A. Various advertisements in magazines and want-ads might be investigated to see the sort of appeal they are trying to make through word usage. For example, the following is an advertisement from the _New Yorker_:

    Charming Retreat

    > Charming home open to a few gentle people. A beautiful estate, located in the most exclusive section of Los Angeles, offers the ultimate in gracious living: (American Plan.) Tariff consistent with quality.

    The students might analyze the words like "gentle," "gracious," "tariff," to show what appeal is being made. A similar advertisement might be formulated for resorts appealing to retired couples, families with children or the "swinger" set.

    B. For students of lower ability perhaps a class set of magazines might be borrowed from the history department and an investigation of the level of language in magazine ads be made. Explanations of these advertisements might be assigned to individual students and oral explanations given in class. Another activity might be to divide into teams and see how many slang expressions might be written down by the teams in competition. (better start with a distinction between slang and vulgarity before beginning!)

    C. For more advanced students the following exercises might be tried:

        1. The levels of language in the dialogues of the Trapper in _The Prairie_ and Huck Finn in Twain's book might be compared since, in theory at least, both illustrate the untutored "Westerner."

        2. The levels of language within _Huckleberry Finn_ might be compared, especially with the Duke, Colonel Sherburn,

Jim and Huck. Twain made careful mention of the fact that he was conscientious about recording these levels as well he could. How do the various levels contribute to the general theme of the novel and Twain's view of a more sophisticated and intellectual world of Huck?

3. Compare Drieser's level of language in the scenes describing the city of Chicago and his subject matter in Sister Carrie. In what way does he succeed, as critics have suggested,in spite of his prose?

4. William Van O'Connor's article on The Bear is quite suggestive of the problems of usage, particularly in a more sophisticated, rhetorical style.

5. A comparison between the language used in the two Whitman poems about Lincoln, "O Captain, O Captain," and "When Lilacs Last," to show Whitman's use of "poetical" language in the first verses and the use of the more colloquial language of the second. Which is more effective? Why?

SECTION C

The following are samples of assignments that might follow the exercises in Section B:

1. Students might try re-writing passages to show how language might become more or less formal. Sections from Twain's Huckleberry Finn might be re-written with the thought in mind that the hero is escaping from Edina, not Hannibal.

2. Some students might want to write a short paragraph showing how an author's style might be dated and become ineffective over a period of time because of his use of colloquial or slang words. Examples for analysis might be taken from the novels of J. F. Cooper, the stories of Ring Lardner, or early works of John O'Hara.

3. Have the students write a short paragraph in class in which one row describes an object in the room in formal English, one row in popular English, one row in slang, one row in elevated English, and one row with the first words that appear natural to them. Then have students read some of these models in class, discussing the limitations and possibilities of each, the levels of audience who might prefer each, the possibilities of satire, or scientific understanding. Then compare these conscious writing styles with those of the row who wrote theirs without restriction. What conclusions may be drawn about our usual vocabularies?

II. DICTION

11th Grade

C. Choose Precise Words

SECTION A

The eleventh-grade teachers will continue to work on diction through the following unit on choosing precise words.

This unit leaves students to consider the more subtle considerations in choosing words effectively. The unit is not designed to be taught in a single block. Teachers should, instead, choose portions of this unit to teach in several short lessons throughout the year.

SECTION B

Bibliography

1. Brown, Writing: Unit Lessons in Composition, pp. 10-17, 47-53.
2. Christ, Modern English in Action, pp. 3-31.
3. Coyle, Paragraphs for Practice, pp. 67-85.
4. Tressler, English in Action, pp. 84-91.
5. Wolfe, excerpt from Of Time and The River.

Procedures

1. Precision in meaning: The teacher might begin with a discussion of the problems involved in choosing the right word, one of which is the problem of precision in meaning.

   Students should be aware that there are various shades in meaning and that words may not be entirely synonymous. The exercises in Christ, pp. 14-15 and Tressler, pp. 90-91 may suggest this difference. Perhaps another exercise that might be done is to have students bring a thesaurus to class. A sentence written on the board might be assigned with various students looking up different words and selecting synonyms for each. Then comparisons might be made of the meanings of the various "new" sentences to see what has been lost or added to the original meaning through the substitutes.

2. Precision in tone: After the preceding , units on connotation and denotation and levels of usage, students should be aware that words must be chosen to fit the prevailing tone of a piece. In Paragraphs for Practice, pp. 67-73 there are a series of exercises which may provide good review. (Another analysis on this problem of suitability of language and tone may be seen in the O'Connor article on Faulkner's The Bear.)

3. Vivid words: This area is so broad that the teacher might want to suggest different approaches to the problem:

   A. Abstract versus concrete words: The teacher might explain the difference between an abstract word which entails a set of principles not easily visualized as opposed to the concrete which generally is. However, a reminder should be made that these categories are not mutually exclusive; therefore, "fruit" may be more concrete than "food," but less than "pear."

Perhaps the following section from Thomas Wlfe's Of Time And The River suggests how both concrete and abstract words may be used to provide the same general impression:

Thomas Wolfe: From Of Time and The River

For what are we, my brother? We are a phantom flare of grieved desire, the ghostling and phosporic flicker of immortal time, a brevity of days haunted by the eternity of the earth. We are an unspeakable utterance, and insatiable hunger, an unquenchable thirst; a lust that burst our sinews, explodes our brains, sickens and rots our guts, and rips our hearts asunder. We are a twist of passion, a moment's flame of love and ecstasy, a sinew of bright blood and AGONY, A LOST CRY, a music of pain and joy, a haunting of brief, sharp hours, an almost captured beauty, a demon's whisper of unbodied memory. We are the dupes of time.

For, brother, what are we?

We are the sons of our father, whose face we have never seen, we are the sons of our father, whose voice we have never heard, we are the sons of our father, to whom we have cried for strength and comfort in our agony, we are the sons of our father, whose life like ours was lived in solitude and in the wilderness, we are the sons of our father, to whom only can we speak out the strange, dark burden of our heart and spirit, we are the sons of our father, and we shall follow the print of his foot forever.

Time, please, time....What time is it...Gentlemen, it's closing time... Time, gentlemen...that time of year thou may'st in me behold...In the good old summer-time...and all the time...A long time ago the world began...There goes the last bell, run, boy, run, you'll just have time...There are times that make you ha-a-ap-py, there are times that make you sa-a-ad....Do you remember the night you came back to the University: it was that time right after your brother's death, you had just come back that night. I know I was coming across the campus before Old East when I saw you coming up the path with a suitcase in your hand. It was raining but we both stopped and began to talk there--we stepped in under one of the oak-trees because it was raining. I can still remember the old, wet, shining bark of the tree--the reason I can remember is that you put your hand out and leaned against the tree as you talked to me and I kept thinking how tall you were--of course you didn't notice it, you weren't conscious of it but you had your head up and it must have been about eight feet above the ground. But I can remember everything we said that night--it was that time when you came just after your brother's death: that's when it was all right, I guess that's why I can remember it so well...It's time all little boys were in bed...Now, boy, I'll tell you when it was: it was that time your Papa made that trip to California-the reason that I know is I had just got a letter from him that morning written from Los Angeles telling me how he had seen John Balch and old Professor Truman, and how they had both gone into the real estate business out there, and both of them getting rich by leaps and bounds--but that's just exactly when it was, sir, the time he made that trip out there in 1906, along towards the end of February, and I had just finished reading his letter when--well as I say now....Garfield, Arthur, Harrison and Hayes...time of my father's time, life of his life. "Ah, Lord," he said, "I knew them all--and all of them are gone. I'm the only one that's left. By God, I'm getting old..."

In the year that the locust came, something that happened in the year the locust came, two voices that I heard there in that year..Child! Child! It seems so long ago since the year the locusts came, and all the trees were eaten bare: so much has happened, and it seems so long ago....

"To keep time with!"--To Eugene Gant, Presented to Him on the Occasion of His Twelfth Birthday, by His brother, B.H. Gant, Oct. 31, 1912..."To keep time with!" Up on the mountain, down in the valley, deep, deep in the hill, Ben, cold, cold, cold.

Students should notice that while in both passages the hero, Eugene, is discussing the death of his brother Ben and the sense of his father's loneliness, the first paragraph overtones, perhaps, of religious imagery that the second does not. Also, students should try to decide the values and limitations of both the concrete and the abstract formulations of similar ideas.

B. Vividness of language is sometimes dependent upon the verbal density involved in the writing style. Exercises in Paragraphs for Practice, p. 81, or Writing, pp. 47-54, are helpful. Students might count the numbers of verbals in their own themes to see how they compare with the ratio suggested. Also paragraphs might be re-written with the conscious attempt to include as many verbals as possible.

C. Students should, however, be aware that much of the use of vivid words is dependent upon a freshness and originality of style that may stem more from insight than from practice. For example, Emily Dickinson was a poet whose early work appeared "cleaned" up for the more traditional audience which expected certain conventions in poetry. The following is such a "revised" edition; students might then compare the revision with the original:

Because I could not wait for Death,
He kindly waited for me, thus
The carriage held only Ourselves,
And Immortality.

We slowly drove since he knew no hurry,
And I had put away
My labor and my leisure too,
For his civility.

We passed the school, where children played
At recess in the ring.
We passed the field of golden grain,
We passed the setting sun.

(Fourth stanza generally omitted entirely)

We paused before a house that seemed
A hump upon the ground,
The roof was scarcely visible,
And the cornice was in the ground.

Since then it's centuries and yet
It feels shorter than the Day
I first guess that the horses' heads
Were leading me away.

Original

Because I could not stop for death....

Emily Dickinson

Because I could not stop for Death--
He kindly stopped for me--
The Carriage held but just Ourselves--
And Immortality.

We slowly drove--he knew no haste
And I had put away
My labor and my leisure too,
For his Civility--

We passed the school, where Children strove
At Recess--in the Ring--
We passed the Fields of Gazing Grain--
We passed the Setting Sun--

Or rather--he passed Us--
The Dews drew quivering and chill--
For only Gossamer, my Gown--
My Tippet--only Tulle--

We paused before a House that seemed
A swelling of the Ground--
The Roof was scarcely visible--
The Cornice--in the Ground--

Since then--'tis Centuries--and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity--

Among the words to analyze the instructor might suggest that "gazing' grain is a much more original image than "golden;" that the former suggests wheat stalks with their "heads" swaying like spectators to the funeral procession. The "striving" of children instead of the "playing" perhaps suggest more of the competition of the games and perhaps of life. Also, while many of her early readers were uncomfortable at time with her lack of rhyme and her off-rhyme, why does the rhyming at the end of the poem detract perhaps from not only the language but the meaning of the poem? Finally, in terms of the unity of the poem, why is stanza 4 essential to the total meaning of this poem?

At this point the students may try themselves to supply vivid words in lines of a poem. The following exercise gives this practice:

Directions: Supply appropriate, vivid words for each of the following blanks.

South End

- Conrad Aiken

4. After stressing the importance of the "correct word" the teacher may want to emphasize the dangers involved in choosing the wrong words. The following exercise will review tenth-grade writing concepts and develop them on a more subtle level.

A. Wordiness: The student should be made aware that the use of too many words is just as dangerous to the impact of his writing as too few, (perhaps more dangerous if the themes are read by impatient, pressed instructors!) Exercises, pp. 75-79, in Paragraphs for Practice suggest some of the problems involved, provides exercises. In literature there is perhaps no better example of the problems of wordiness than Cooper's writing. The following example is from The Deerslayer but students might want to re-write their own less wordy paragraphs based on his prose from The Prairie:

> "It exceeded Deerslayer's power to ascertain what had produced the sudden pause in the movements of his enemies, until the fact was revealed in the due course of events. He perceived that much agitation prevailed among the women in particular, while the warriors rested on their arms, in a sort of dignified expectation. It was plain no alarm was excited, though it was not equally apparent that a friendly occurrence produced the delay...." (opening of Chapter 30)

B. Jargon, (known as Goggledygook in Christ, p. 17, Tressler, pp. 92-93). The problem of empty wordiness can probably best be demonstrated by the use of example. (From Cleanth Brooks, Modern Rhetoric, p. 395):

> "Whereas, national defense requirements have created a shortage of corrundum (as hereafter defined) for the combined needs of defense and private account, and the supply of corrundum now is and will be insufficient for defense and essential civilian requirements, unless the supply of corrundum is conserved and its use in certain products manufactured for civilian use is curtailed, and it is necessary in the public interest and to promote the defense of the United States to conserve the supply and direct the distribution and use thereof. Now, therefore, it is hereby order that...."

C. Slang and triteness: The use of slang is discussed more at length in the section on usage. However, exercises in Tressler, pp. 89-90, Christ, 9-11, Paragraph for Practice, p. 83 may prove helpful.

To illustrate how slang may become trite and outdated, an investigation might be made into the way in which American writers have used slang expressions or trite sayings in a satirical fashion. Particularly biting are e.e. Cummings' poems, "Poem or Beauty Hurts Mr. Vinal," and "next to of course god." Dos Passos too uses slang expression to show the emptiness of some American ideas; his "biographies" of Henry Ford and Fredrick Taylor in U.S.A. may illustrate some of these limitations.

SECTION C

After discussing with the class Tressler, Chapter 13, which deals with the importance of making "word" pictures, the teacher may give the following assignment:

> Try writing a description of an object in the room or a place in the school as you remember it. Then after looking at the object or place, write another description. Write an analysis of your two efforts, comparing the exactness of your word choices in the two versions.

II. DICTION
12th Grade

A. Establish Tone Through Level of Usage and a Consistent Connotative Effect.

SECTION A

By twelfth grade students will have studied enough areas of diction to be ready to explore thoroughly the different areas of tone. Since tone, as an aspect of diction, depends upon such considerations as level of usage and connotation of words, the following unit begins with a review of these areas of diction. But as they become more subtle writers and readers, students often pose the question, "What exactly is tone?" The unit continues, then, by a quite thorough definition of tone. Since a definition of tone itself is sterile and meaningless, the teacher and the students should together arrive at the definition through analysis of literature.

The unit includes writing assignments designed especially to test the student's ability to establish and maintain a tone in his writing. After this unit is taught, however, the teacher should in all assignments ask the students to identify the intended tone of their writing. Often he may ask the student to accompany his paper with a brief explanation of *why* he has chosen a particular tone and *what means* he has used to establish the tone.

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Procedures

1. The teacher may begin the definition of tone by a review of the levels of usage indicating the characteristics of each level in terms of word choice, structure, and figures of speech. (Richard K. Corbin and Porter G. Perrin, Guide to Modern English - 12, Chapter 8.)

   Brief resume of the characteristics of each level:

   formal

   1. extensive, discriminating, and technical vocabulary
   2. long, involved sentence structure using subordination and compound-parallel structure and inversion
   3. impersonal tone
   4. uses: fiction, biography, and serious writing about various fields of learning
   5. allusions to literature, history, and the Bible
   6. scholarly and elaborate figures of speech
   7. careful adherence to the rules of usage
   8. clear, logical organization with explicit transition
   9. usually the avoidance of the subjective "I" and direct "you"

   informal standard

   1. contractions
   2. direct and conversational tone
   3. neat and simple sentence structure
   4. word choice: words close to everyday experience and occasional but discriminating use of cooloquial phrases
   5. possible adaptation to any time
   6. less scholarly and elaborate figures of speech: conversational figures of speech and occasional but discriminating use of colloquial phrases
   7. new slang and shoptalk when appropriate
   8. allusions to everyday topics rather than scholarly topics
   9. more subjective tone such as personal impressions
   10. many degrees of informality

   non-standard

   1. grammatical errors
   2. usage errors
   3. over-use of slang

   (These are all discussed in Guide to Modern English, Chapter 8, and Hans P. Guth, Words and Ideas, pp. 179-182.)

   There is a variety of degrees within each level. Examples are found in Words and Ideas, pp. 179-182.)

2. Next the teacher may with the class review effective use of vocabulary and figurative language. (Guide to Modern English, pp. 268-285.)

The class may discuss concreteness of word choice as it effects the reader's imagination and so establishes tone. (John M. Kierzek, Macmillan Handbook of English, pp. 426-430.)

3. At this point the teacher may define tone with the class:

    1. reflects attitude toward subject and reader
    2. is, in part, an expression of the writer's feelings
    3. reflects the purpose which dictates the tone
    4. must be under the writer's control in order to achieve the purpose he has in mind
    5. is a variety of possible tones: formality, informality, chattiness, humor, sincerity, whimsy, bitterness, objectivity, awe, flippancy, sarcasm, cynicism, optimism, etc.
    6. bears relation to the point of view: objective (third person) and subjective (first person with an immediacy or second person, which brings the reader close but is awkward for long periods)

4. Study tone in literature. A list of selections making effective use of tone follows. If the study of tone is based on the Medieval Period, a good point to begin with is Chaucer's recognition of the importance of appropriate tone to reveal character. ("Prologue," lines 419-428, Adventures in English Literature, pp. 80-81.) Another unit which obviously lends itself well to a study of tone is the 18th Century with its satire ranging from light jest to the most sardonic attacks.

Examples of Tone in Literature

Period	Tone	Literature
Medieval Period	attitude toward universal character types through word choice	"Prologue," Chaucer, pp. 80-82.
	need for appropriate level of usage	"Prologue," Chaucer, pp. 80-81.
	light satirical tone	"Nun's Priest Tale," Chaucer, pp. 86-93.
Elizabethan Age	satirical tone through parody	"The Nymph's Reply to the Shepherd," Raleigh, as satire of "Passionate Shepherd to His Love," Marlowe, pp. 114-115.
	formality through complex sentence structure	"Of Studies," Bacon, pp. 203-204.
Seventeenth Century	contrast of tone through word choice and tone color	"L'Allegro," and "Al Penseroso," Milton, pp. 225-230.
	flippant tone through rhythm	"Counsel to Girls," Herrick, p. 218.

Eighteenth Century	satirical tone through parody	"Rape of the Lock," Pope, p. 291-298.
	bitter satirical tone	"A Modest Proposal," Swift, Delmer Rodabough and Agnes L. McCarthy, *Prose and Poetry of England*, L. W. Singer Co., Inc., New York, 1955, pp. 249-253.
	bitter satirical tone	*Gulliver's Travels*, Swift.
	bitter satirical tone through sarcasm	"Letter to Lord Chesterfield," Samuel Johnson, pp. 306-307.
	tone of adulation in word choice and formal sentence structure	*Life of Samuel Johnson*, Boswell, pp. 308-313.
	gentle, light satirical tone	"Sir Roger at Church," Addison, pp. 296-297.
	serious tone of formal usage to statrize	"Coquette's Heart," Addison, pp. 300-303.
Romantic Age	awe and wonder	"On First Looking into Chapman's Homer," Keats, p. 428.
	chatty and informal tone through loose organization by association of ideas to present important idea	"Old China," Lamb, pp. 396-400.
	establishing rhythm through repetition of phrase	"Dream Children," Lamb, pp. 394-396.
	nostalgic tone	"Dream Children," Lamb, pp. 394-396.
Victorian Age	establish rhythm through repetition and parallel structure	"The Gentleman," Newman, p. 472.
Modern Age	light satirical tone	"Pygmalion," Shaw, pp. 718-768.
	tone through rhythm and tone color	"The Barrel Organ," Noyes, pp. 639-642.
	formal tone	Articles on current topics in *Harpers*, *Atlantic*, *Saturday Review*.
	satirical tone through lofty language	Review of films in *Time*.

Selections from Rewey Belle Inglis, *Adventures in English Literature*, Harcourt, Brace, and Company, Chicago, 1958, unless otherwise noted.

(Note: This list is meant to be used as a teacher's index. The students themselves should identify the tone as they study each of the pieces of literature.)

5. As the students analyze the tone of the above pieces of literature and as they attempt to establish a consistent tone in their own writing, they may find helpful these steps in establishing tone:

    a. Determine the attitude toward the subject.
    b. Determine the attitude toward the reader.
    c. Determine the point of view.
    d. Determine the proper level of usage.
    e. Establish a suitable rhythm.
    f. Emphasize the necessity for consistency so the purpose of the writing may be understood.
    g. Explain the various approaches to tone: exaggeration; rhetorical question; sarcasm; irony; parody; understatement; verbal humor as contrasting ideas in parallel grammatical form, paradox, trite phrase modified in unexpected way, and pun. (These are explained and examples are given in Words and Ideas.)
    h. Explain that appropriateness of tone results from the following qualities: maturity, simplicity, ogjectivity, humor, and orginality. (These are explained in Guide for High School English, p. 519.)

6. Consistent Connotation as Part of Tone

    The tenth grade has sought to make students aware of the connotation which words carry apart from their dictionary definition. The eleventh grade has taken a less gross approach and concentrated mainly on connotative analysis of and approaches to literature. The junior level has sought to make students keenly aware of the importance of a choice of precise words to carry exactly the right flavor the writing demands when the writer is being sensitive to the demands of purpose, occasion, and audience. The twelfth grade can now take a more linear approach to connotation by charting the consistency of words in relation to overall tone of a piece of writing. The following is only one way in which the fascinating study of associate word meanings can be handled.

    a. The teacher may write the word death on the board.
    b. Students are then asked to write three words that describe death.
    c. After two to three minutes each student writes one selected word on the board.
    d. The teacher should then analyze the words, group them, and see what categories are established. (In one lesson, the classes showed a word series of apprehension, negation, etc.)
    e. Next, perhaps the class could discuss why specific terms on death resulted.
    f. The teacher distributes different poems on "death," assigning each poem to a group of three to four students, and asking each group to analyze its poem for connotation of words, phrases, and idioms.

g. The teacher then shows each poem on the overhead projector for discussion and each respective group reports informally on the attitude toward death that is presented in its poem.

Below are samples of five poems that might be used.

"DRUM"

by

Langston Hughes

"DEATH IS A DOOR"

by

Nancy Byrd Turner

Death Be Not Proud

Death be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow,
Die not, poor Death, nor yet canst thou kill me
From Rest and Sleep, which but thy picture be,
Much Pleasure; then from thee much more must flow
And soonest our best men with thee do go --
Rest of their bones and souls' delivery!

Thou'rt slave to Fate, chance, kings, and
    desperate men,
And dost with poison, war, and sickness dwell;
And poppy or charms can make us sleep as well
And better than thy stroke. Why swell'st
    thou then?
One short sleep past, we wake eternally,
And Death shall be no more; Death, thou shalt
    die!

"DO NOT GO GENTLE INTO THAT GOOD NIGHT"

BY

Dylan Thomas

"LEAVES"

Author Unidentified

h. The instructor then distributes the following theme assignment:

Connotation Assignment

Write a short theme in which you describe one specific moment. It is a part of a larger scene, but limit yourself to one point of view-the description of the one moment as seen by you. Choose words that are consistent with mood you want to establish or convey.

> Ex. Your immediate impression upon entering a room, bus, etc. Select a moment that will be familiar to you and yet possibly different from other students' selections.

You may use one or more paragraphs, but you must show (a brief notation in left margin) how you develop each paragraph. Multi-paragraph papers must underline thesis twice and topic sentences once. Single paragraphs underline once.

Determine how you are going to develop your (each) paragraph and then select enough details to fully develop and complete your idea. When completed, have each group member read it; make mechanical corrections; discuss for sentence order, ideas, limited topics, complete development and consistent connotation. Of course, the main area of discussion is on the consistency of word connotation.

You will be graded on consistent connotation, paragraph detail, and development, and paragraph unity. Assume no mechanical errors.

Student Sample A

A Lazy Summer Moment

It's a lazy summer day in July. The temperature slowly moving into the nineties. A drop of sweat gently rolls down my face, lingers, and then falls to the floor. Looking through the open door I see the fluffy clouds drifting through the open sky. The sky's deep blue color turns my thoughts toward water. There I am, all alone on the shore of a quiet lake. The limpid water reflects the whole view. Not one breeze distubs the still boughs. Off in the distance I see a bird gliding across the sky. Now my eyes scan the far shore where a mother deer and her fawn are making small ripples as they drink. My head slowly turning, I see a turtle on a nearby log. He notices me and turning his head, moves off the log. Finally the top of his shell disappears in the mirror of water. Next my eyes come to rest a small distance from shore where I see a school of minnows feeding on the bottom. They seem to stay in formation as they wander along the shore. Floating through the water as if birds in air. Then there is a noise, a loud noise. Someone is calling my name. "Will you hurry and carry this table out to a car?"

(spatial far to near)

Comment:

This theme suffers from diffusion and doesn't focus, as the restrictions specified, on a specific moment. The sequenced description, rather than halting time, moves linearly to catalog a succession of things, occuring one after another. The student should have tied the scene more specifically as he brought in the trees or the view. The connotation of the word "sweat" destroys the overall effect of the paragraph. "Sweat" implies perspiration from labor, yet the scene is one of laziness. The theme needs expansion to handle fewer details more fully. He jumps from detail to detail without ever really creating vividly any of the single details.

Student Sample B

Anticipation

As I pace impatiently from room to room I am acutely aware of the silence and the time. I've been waiting since seven-thirty for my friend's arrival; my watch now reads ten minutes after eight. The apartment is painfully still, so I pour a cup of coffee, self-consciously attempting to fill both the silence and the time. I can hear myself swallow in the uneasy emptiness of the room.

(developed chronologically as an incident; no topic sentence.)

Comment:

This is much better than Sample A. It creates a much more concentrated, and therefore effective, creation of that moment the writer deals with. This is in spite of much shorter length than Sample A. The idea of filling both silence and time is effective but perhaps should have been stated in the opening sentence also. More detail expansion to give idea of passing time could appear to be in order also. The paper, however, is above average.

SECTION C

The following assignments ask the students to establish a tone in their writing.

Assignment #1

Topic Restriction:

Write a probable dialogue between the Wife of Bath and the Pardoner in which they discuss their reactions to the "The Nun's Priest's Tale." Establish the respective tone consistent with the personality of each character.

Form Restriction:

1. Carefully study Chaucer's descriptions of the Wife of Bath and the Pardoner in the "Prologue" to the *Canterbury Tales*. Read the prologues to the tales and the tales of both characters as found in the *Canterbury Tales*. (A copy of Chaucer's *Canterbury Tales* in a prose translation is on reserve in the library.)
2. Re-read "The Nun's Priest's Tale." Decide what attitude each character is likely to take toward the story's morals, and/or satirical observations about man and woman exemplified in Chanticleer and Pertelote. Base the subject or subjects of the dialogue on these attitudes.
3. Decide which level of usage is appropriate for each character. As you write the dialogue, use the vocabulary, sentence structure, figures of speech, and allusions which are appropriate to the level of usage of each.
4. Do not attempt to use Chaucer's English; assume the characters are their modern counterparts and use modern English.
5. Preceding the dialogue, make a brief statement explaining the tone you have attempted to create for each character.
6. Underline all words, figures of speech, and allusions used to indicate tone. Place parentheses around sentence structures used for the same purpose.
7. The dialogue need not be long (only long enough to establish tone), but weigh the tone value of every word you use.

Sample Theme

This is a dialogue between the Wife of Bath and the Pardoner during their recent pilgrimage to Canterbury. Both persons have just heard an interesting fable and are discussing it. The Wife's conversation has a frank and baudy tone while the Pardoner's is less direct, more lofty and dignified.

(Both characters enter on right. The Wife is dressed in a gold lame pants suit with blue ostrich feather trim. She holds a long cigarette holder in one hand. The Pardoner is dressed more conservatively but fashionable in the latest style suit. The London Look, naturally.)

Wife: Hey, wasn't that rooster's chick a gas!

Pardoner: Pardon me?

Wife: Now there was a dame who really knew how to handle her husband. Kept him wrapped around her little finger - I mean claw. Ha!

Pardoner: But madame, it was hardly prudent of the rooster to succumb so easily to the reckless advice of the hen.

Wife: Listen, buddy, that dame knew what she was talking about all right. It was that husband of hers that was all screwed up. She was using good old feminine intuition about that dream bit. If her husband hadn't been such a conceited bum, he wouldn't have been such a sucker for that fox's line. Ha! Without her around that rooster probably would have flown the coop long ago.

Pardoner: I must take issue with you there, madam. History has provided us with countless examples of the unreliability of the female personality. Take for example the tragic case of Samson and Delilah. Now there was a thoroughly corrupt woman! Money was a fetish to her. Can you imagine the mighty Samson conqueror of thousands of Philistine soldiers, being overcome by the avarice of one contemptible woman? That is how greed can corrupt the soul, madam. People become acquisitive to the point where nothing will satisfy them. For that matter, look at Adam and Eve. They could have maintained a perfectly harmonious existence in Paradise, if it were not for Eve's blind, insatible desires. She certainly upset the vehicle of apples. Undoubtedly, it was pure, venomous greed that lead that woman to ...

Wife: (Interrupting with a snort) You've got to be kidding! Without some smart-thinking, little woman around like Eve, where do you think men would be? Probably still sitting under a tree worrying about some crazy dream and whether or not the sky would fall in if they decided to stand up. Ha! It's a woman's world, buddy, don't kid yourself.

Pardoner: May I ask, madam, what leads you to this conclusion?

Wife: Five husbands, my dear boy, and each one had about as much push as an earthworm. Oh, don't get me wrong. I mean, men can be great...as long as they don't start using their heads. Just let a woman handle things and you'll be all right.

Pardoner: Perhaps, madam you would be interested in a little rare, holy fluid which I happen to have in my possession. Just a few drops of it will absolutely guarantee your continued attractiveness to men......

(The Pardoner begins to rummage through his purse as the two walk off.)

Assignment #2

Topic Restriction:

Write an original satire. It may be in the form of an essay which exposes a weakness or absurdity you have observed in a person or situation or in the form of a parody of a piece of writing which you for some reason consider ridiculous.

Form Restrictions:

1. Review the satires studied in the unit on 18th Century literature. Re-evaluate the ways each writer established tone in his satire.

2. Find a topic or piece of writing which you intend to criticize. A possible source for a topic would be a custom, a set of rules, an institutional attitude, an opinion of the community, a type of person who has an effect on you or the community. A local condition is better than a national or international one; if you use something national or international, be sure it is neither complex or obscure. Good sources for topics include extra-curricular and recreational activities, fads, attitudes of your classmates toward such topics as status colleges or grades, and popular television programs. A parody could be based on a regular column in the school or community paper or a very well known essay or poem. If you write a parody, a copy of the piece it is based on must be included with your paper.

3. Clarify your standards. Remember, to write successful satire you must have a double vision. You must recognize what is and conceive what you feel the norm or ideal should be. This norm or ideal, the standard you have set up, must be clearly implied. This will give your paper focus.

4. Decide what your attitude toward your subject is by asking yourself questions. What is my real opinion? Why do I have this opinion? Is my feeling toward the subject indifferent, strongly emotional, or slightly amused?

5. Decide what your attitude toward your reader is. What offset do you wish to have upon him?

6. Decide what method or style you will use. Some possibilities include subtle exaggeration, understatement, contrast based on fantasy, parody, irony, and verbal humor.

7. Select the point of view from which you will write.

8. Select the level of usage which is best suited to your purpose and subject. Be consistent in the level of usage in terms of vocabulary, sentence structure, figures of speech, and allusions.

9. Evaluate the tone value of every word you use.

10. Underline all words, figures of speech, and allusions used to establish tone. Place parentheses around sentence structures used for the same purpose.

II. DICTION

12th Grade

B. Use Fresh, Appropriate Figurative Language to Create Vivid Images

SECTION A

The twelfth-grade teacher will present a particular area of diction, the effective use of figurative language. Since this form of diction demands a great deal of creativity and sensitivity to words, the teacher should not expect students to use figurative language extensively. Rather, he should present figurative language as a possible means of occasionally strengthening tone, particularly in description. He should stress the importance of using figurative language sparingly, imaginatively and appropriately. Certainly this unit should be correlated closely with literature analysis.

SECTION B

Bibliography

1. Corbin, *Guide to Modern English* - 12, pp. 281-284.
2. McCrimmon, *Writing With a Purpose*, pp. 186-190, 196-199.
3. Perrin, *Writer's Guide and Index to English*, pp. 359-360.
4. Warriner, *English Grammar and Composition*, pp. 265-269.

Procedures

1. The teacher may introduce the unit by having the class as a whole compile a list of figures of speech used in everyday language. Such an exercise will help to clarify the fact that figurative language is not limited to literature, but is used in normal conversation as well. This list may also aid the student in identifying trite figures of speech since most of the expressions thought of would be the over-used ones. Within a time allotment of ten minutes, a class could list 150 common figures of speech easily. Possibilities for such a list would range from well-known animal similes to modern slang. The following list is an example of expressions that could be used:

    busy as a beaver
    sly as a fox
    wise as an owl
    pretty as a picture
    old as the hills
    pain in the neck
    to go over like a lead balloon
    to hit the ceiling
    Midas touch
    heart of the problem
    "I could have died."
    robbing the cradle

2. Next the teacher and students may read and discuss pages 282 and 284 in *Guide to Modern English*. Remembering that figurative language should be appropriate, consistent, and natural, the class can then analyze the following sentences. Do the figures of speech fit the above criteria? Are any of the expressions used trite? How could these sentences be reworded to correct any faults?

    This exercise could be extended to include a discussion of the definitions of terms used in figurative language; these terms are listed in exercise 17 on page 285 of the text. Using the following sentences, pick out the figures of speech and identify them with the correct term. Example: The lightning cut through the gnarled tree like a hot knife through butter. The figure of speech is a simile, "like a hot knife through butter." This simile does not seem appropriate because it is quite common. In addition to being trite, this simile seems to be a ridiculous analogy of lightning striking a tree. The sentence might be reworded to read, "Lightning cut through the gnarled tree like a chain saw dividing a log."

The following sentences are taken from Writing With a Purpose.

1. Marriage had modified his conception of her. Once she had been his lovely wild rose; now she was the thorn in his flesh.
2. Her death destroyed all that was meaningful in his existence. Thereafter his life was like a building which had been gutted by fire.
3. The eagle, perched on his mountain throne, surveyed the far reaches of his kingdom.
4. We expected Bill to win the debate in his rebuttal, but, like Casey at the bat, he fumbled every chance.
5. Physically they were as alike as two peas in a pod, but intellectually they were as different as night and day.
6. Into this great forest the hand of a man had never set foot.
7. His words fanned the flame of her indignation and caused it to boil over.
8. Along the river bank the willows were whispering in the wind.
9. The President's ill-advised action has thrown the ship of state into low gear and unless congressmen wipe out party lines and carry the ball as a team, it may take the country months to get back on an even keel.
10. Truth, crushed to earth, will rise again.

3. The exercise in English Grammar and Composition, pp. 267-268, could serve as a supplement to the previous one, or as a simple quiz of the students' understanding of appropriate figurative language.

4. The students might collect examples of figurative language used in magazine and newspaper articled. (Time magazine's theater section provides many examples.

5. Of course, the literature currently being studied will provide ample illustration and material for exercises. For example, figures of speech may be omitted in a dittoed copy of the original piece of literature and the students asked to supply a figure of speech.

6. To give students practice in using figurative language, have them describe a particular situation in a dentence or two containing at least one figure of speech. A list of situations is given in exercise 18, page 285, of Guide to Modern English. The following are student examples of such descriptions.

Describe a very old tree that has been struck by lightning.

The proud old tree lay split open, its gaping wound caused by lightning.

The weak old tree, when struck by a large bolt of lightning, cracked instantly, like bowling pins meekly surrendering to a strike.

Like an ancient defender against the storm, the gallant tree was split by a sword of lightning.

The old oak, veteran of many storms, hung his splintered limbs in despair as the lightning darted away victoriously.

Describe an elderly man taking a walk.

Watching an elderly man taking a walk is like watching the minute hand of a clock.

Describe a group of people touring a museum.

A group of people touring an art galerie resembles a flock of sheep following each other and bleating appropriate comments.

Describe a puppy investigating its surroundings.

The puppy, his nose glued to the floor, sniffed his way through all the rooms of his new home.

SECTION C

The following assignments ask students to analyze and use figurative language.

Assignment #1

Read "Sonnet 116" by Shakespeare, (p. 126 Adventures in English Literature, laureate edition). Discuss the unchangeableness of love pictured by Shakespeare in this sonnet. Note the use of figurative language in the development of the poem.

Assignment: Write a paper about 400 words in length discussing Shakespeare's effective use of figurative language in the sonnet.

1. Identify the kinds of figurative language used.
2. Explain how these figures of speech illustrate his point.
3. Be sure to use well-organized paragraph development in discussing the poem.

Your paper will be graded on your organization and on your exploration of the figurative language in the poem. Remember to amplify your discussion to include an explanation why this particular figure of speech is an asset to the poem.

Student Model

"Sonnet 116" by Shakespeare centers around the idea that love is unchangeable. He places love outside the area of normal, everyday events which are unstable. Love is above this because love that is real is constant regardless of external changes. To give the reader a clear picture of this unchangeable love, Shakespeare uses metaphor and personification.

By using metaphor, Shakespeare compares love to a sea mark and a star. He first says that love is like "an ever fixed mark/ That looks on tempests, and is never shaken." This mark would serve as a guide to sailors. Since the safety of many people would depend on the reliability of this mark even in the stormy weather, the importance of its unchangeable quality is obvious. By comparing love to this, Shakespeare gives the picture of people looking to their love to remain by them through the troubles of life's stormy seas. Shakespeare also compares love to a star that is used for navigation. "It is the star to every wandering bark,/ Whose worth's unknown, although his height be taken." Naturally, the stars don't change; and because they don't, sailors can depend on them when guiding their ships through strange waters. In this same way, man should be able to look to love for direction, especially in hard times when he may feel lost.

Shakespeare personifies both time and love when he sees time as a threat to love. Though the quality of love does not change, people do change. Time changes people's physical appearance from "rosy lips and cheeks / Within his bending sickle's compass come." Time seems to do this in a ruthless manner; he mows down all who are within the range of his sickle. However, "Love's not Time's fool;" no matter how time may try to deceive love by altering the lovers, real love will last because it has a stronger basis than external appearances. By using this personffication, Shakespeare stresses that love is a real thing. Also, time seems to play the part of the villian by trying to trick love into thinking physical change would make a difference. Therefore, use of personification presents a real struggle.

In conclusion, just as a sea mark can stand the pressurew of a turbulent sea, and just as a star is a never-failing guide to those at sea, so love is an unchangeable force in the lives of people even though time may threaten to change it.

Comment:

The student has carefully followed the restrictions of the assignment. Paragraph two explains the effect of the metaphors in clear, organized manner. Paragraph three shows that the student understands the intended effects of personification. He might, however, make his analysis more clear by repairing of some vague references and diction in sentence five (this, real thing.) The order of the last three sentences and the transitions between them might have been reconsidered also. Do they detract from the focus of the paragraph?

The student should re-read the sonnet to note that in the sonnet Shakespeare is not discussing all love but is defining a particular form of love. This definition should be more clearly explained in a thesis paragraph.

Assignment #2

Have students read "L'Allegro" and "Il Penseroso" by Milton (pp. 232-237 in Adventures in English Literature, laureate edition). Discuss the ideal of a gay, active life as presented in "L'Allegro" and the dream of a thoughtfully meditative life as seen in "Il Penseroso." Note the use of figurative language and vivid, descriptive details in each.

Topical Restriction: Recalling the ideal existences discussed in "L'Allegro" and "Il Penseroso," write a paragraph describing your ideal day. Include in this paragraph at least two figures of speech.

Form Restrictions:

1. Try to use figurative language naturally, as a way of clarifying or illustrating what you say.
2. Avoid trite expressions.
3. Use appropriate figurative language.
4. Avoid overuse of figurative language. For example, the following sentence is so packed, the sentence becomes completely ridiculous. Also, the far-fetched figures of speech add to this ludicrous effect. "The lake was gorgeous that night. An egg-yolk moon was beaming over the lime-jello and whipped cream waters that were spanked by a dancing breeze." (Writer's Guide and Index to English, p. 360.)
5. Check your paper for clear organization, good transitions, and logical development.

Student Samples

My ideal day would begin with the crashing of the waves sounding like big brass cymbals against the foundations along the beach, and the constant crying of the sea gulls searching for their prey. Bright beams of the Miami Beach sunshine would stretch their arms toward my eyes, reaching for the last few grains the Sandman had left overnight. As soon as possible, I would be on the beach, my skin soaking up the intensity of the heat like a sponge soaking up water. When I would feel crisp enough on my dorsal, I would quickly turn over on my ventral, making sure that my skin would not get too scaley. When I would start to burn, I would leap into the ocean, my skin sizzling as I hit the water, like a doughnut as it hits the grease in the bakery pan. Finally, the sun would set and the stars would begin coquettishly winking at all earthmen. With nightfall, the gaity of city life would explode with a boom of activity. I would go to one of the famous nightclubs. Inside people would dance and run around as if they were tin soldiers and dancing dolls whirling about the toy store after hours. After such excitement, I would tread my way through the crowds, back to my hotel and with the happiness of a fish let off the hook, I would wiggle and squirm my way back into my sea of dreams.

Gazing at the ceiling striped with sunlight, I thought about the beautiful day waiting for me. I smiled to myself and bound out of bed to get washed. As soon as my skin was squeaky clean, I squirmed hurriedly into my swimsuit and threw on a battered pair of sneakers and a sloppy, faded shirt. Grabbing a towel, I ran down to the beach and greeted the kids waiting there for me. The sand squished delightfully through my toes as I ran out to the dock which bounced under the weight, sending the icy water creeping above my ankles. In a minute we were sailing smoothly across the lake, the sun warming our backs, the wind cooling our faces. Lunch consisted of a few sandwiches eaten hastily but heartily on the beach, followed by a half-hour bake in the sun. When we felt sufficiently warmed, we boarded the speedboat and prepared to water-ski. Following closely, I wove in and out of the foamy white wake, finally hitting sideways and toppling into the water. Gradually, the hot afternoon rays cooled and we arrived on the beach, tired and hungry in a nice sort of way. Each of us rushed off to shower, to feel the prickling spray on our sunburnt bodies. Dressed in fresh clothes, we met on the beach and built our fire. Juicy hamburgers smothered with mushrooms and onions, and ice cold pop satisfied our demanding appetites. Then, silently we sat on the strip of shore, watching the sun drop into the lake, leaving splashes of brilliant reds and oranges and delicate violets behind it. A cloudless, starfilled night signalled the end of an ideal day.

Comments:

These paragraphs would provide excellent material for the post-writing stage. The teacher might put these on transparencies for class analysis. The class should then be able to point out such weaknesses as the overuse of figurative language in sample 1 and the mixture of metaphors in sample 1 that pictures consecutively a fish burning in the sun, a doughnut hitting hot grease, and finally stars winking coquettishly. The trite figures of speech in sample 2 should be contrasted with the fresh, sparkling figures of sample 1.

III. SENTENCE CONSTRUCTION

10th Grade

A. Learn the Possibilities of Phrase and Clause Combinations

SECTION A

Before students can use phrases and clauses effectively in their own writing, they must be aware of the relationships that can be shown by combining ideas. This unit is designed to explore with students the many choices they can make when building sentences. The unit intentionally avoids the more traditional approach to sentences - the approach that asks students to take apart and label sentence parts with grammatical terms. Instead, the unit chooses a more practical writing approach to sentences. A writer, in the process of composing, does not take apart and label pre-existent sentences. Rather, he expands and constructs sentences as new ideas come to his mind and as he sees relationships between his ideas. This unit, then, is designed to help student writers in the realistic process of composing sentences.

SECTION B

Bibliography

1. Corbin and Perrin, *Guide to Modern English*, pp. 306-355.

2. Laird, *A Writer's Handbook*, pp. 112-167.

3. Lefevre, *Writing by Patterns*.

4. Stegner, *et al*., *Modern Composition*, pp. 308-389.

5. See bibliographies for 11th-grade units on sentence constructions.

Procedures

1. a. The teacher may introduce the unit by listing on the board a group of related simple sentences such as the following:

    (1) John made a spitball from a corner of his theme paper.
    (2) John threw the spitball.
    (3) The teacher saw the spitball.
    (4) The teacher sent John to the principal.

   b. Through a series of questions, he may lead students to see relationships. Such as discussion might go like this:

    QUESTION: Is one idea in this group of sentences less important than others?
    ANSWER: Sentence (1) is least important.
    QUESTION: How would you reqrite to show that (1) is less important than (2)?
    ANSWER: John threw the spitball made from a corner of his theme paper. (Students will gime many other possible combinations)
    QUESTION: How is the sentence we have just formed related to other sentences in the group?
    ANSWER: When the teacher saw the spitball, she sent John to the principal. Because the teacher saw the spitball, she sent John to the principal. Since the teacher saw the spitball, she sent John to

the principal. Seeing the spitball, the teacher sent John to the office. (Students will suggest many possible relationships)

QUESTION: What kinds of relationships can be shown by combining ideas in various ways?

ANSWER:	Cause and Effect	(because, since)*
	Time	(When, then, after)*
	Spatial	(in, between, on, among)*
	Comparison and Contrast	(but, however, although)*
	Definition or Relation	(by, who)*

*These connecting words are only a few examples. Connecting words need not be listed or memorized. When and if the need arises they can be mentioned.

c. Using the sentence groups in step I, the teacher may now have students suggest various combinations.

2. Next the class may attempt to construct other sentence groups showing various relationships. Students will be able to vary the relationships in many ways and will enjoy constructing sentences of their own. Included here are a few examples.

Spatial:	A.	There is the desk.	The bobk is on the desk in my room.
	B.	There is the book.	On the desk in my room there is a book.
	C.	That is my room.	In my room there is a book on the desk.

Comparison:	A.	Jane is slim.	Although they both wear plaid skirts, only Jane looks good, since Jane is slimmer than Helen.
	B.	Helen is not slim.	
	C.	They both wear plaid skirts.	
	D.	Only Jane looks good.	
			Jane, who is slim, looks good in plaid skirts, but Helen, who is fat, does not

Cause & Effect; Because Jane is slimmer than Helen, she looks better in plaid skirts than Helen does.

Definition or restriction by description:

A.	He reacted angrily.	He reacted angrily by stamping his feet and shouting insults.
B.	He stamped his feet	
C.	He shouted insults.	

A.	John is a basketball player.	After rescuing the ball from the opposition, John, the star of our basketball team, performed a perfect maneuver by dribbling a few steps and sinking the ball in the basket.
B.	John is the star of our team.	
C.	John performed a perfect maneuver on the basketball court.	

D. John rescued the ball from the opposition.
E. John dribbled a few steps.
F. John sunk the ball into the basket from midcourt.

3. When students understand the possible relationships that can be shown, the next step is building a sentence. The teacher may choose a kernel sentence and develop it on the board with the class. Following is one example of how such a lesson might be presented.

    a. Write a kernel sentence on the board.

        There is a pile of books.

    b. Through a series of questions, lead students to add to this kernel.

        QUESTION: Where are the books?
        ANSWER: There is a pile of books on Mr. Alwin's desk.
        QUESTION: What is their appearance.
        ANSWER: There is an orderly pile of books on Mr. Alwin's desk.
        QUESTION: Surrounded by what?
        ANSWER: There is an orderly pile of books on Mr. Alwin's desk surrounded by stacks of composition papers.
        QUESTION: How did the papers get there?
        ANSWER: There is an orderly pile of books on Mr. Alwin's desk surrounded by stacks of composition paper left by students, as they raced from the room.
        QUESTION: Can you rewrite the sentence to show other relationships?
        ANSWER: (Students will come up with many variations. Listed are some possibilities.)

        Comparison or contrast - Even though the pile of books on Mr. Alwin's desk is orderly, it is surrounded by stacks of composition papers thrown on the desk as students hurriedly left the room.

        Time - When students left the room, they hurriedly stacked composition papers beside the orderly pile of books on Mr. Alwin's desk.

        Space - Surrounding the orderly pile of books on Mr. Alwin's desk are composition papers hurriedly stacked by students leaving the room.

    c. When students have done a few sentence constructions using this method, have them develop some sentences on their own.

4. The teacher may use the following, literature-correlated exercise. Included are sentence groups dealing with the stories "By the Waters of Babylon," "The Rat Trap," and "Cask of Amontillado." Combine each of the following groups of related ideas into sentences showing their possible relationships.

BY THE WATERS OF BABYLON

a. The story, "By the Waters of Babylon," is written by Stephen Vincent Benet.
Benet uses the story to comment on our society.
Benet comments on our culture.
Benet comments on our use of knowledge.
Benet comments on our abuse of knowledge.

b. Benet is concerned with enduring human qualities.
Man's spirit of courage is one of these qualities.
Man's search for truth is one of these qualities.
Man's desire to build a new and better civilization is one of these qualities.

c. We discovered atomic power.
We have not learned to live peacefully with our fellow man.
Our knowledge could destroy us.

d. John is the son of a priest.
A priest should know many secrets.
John was taught chants and spells.
John was taught how to stop the running of blood from a wound.

e. The women of John's tribe spin wool on a wheel.
The priests wear white robes.
The people do not eat grubs from trees.
The people read the old writings.
John's people are not ignorant like the forest people.

THE RAT TRAP

a. The peddler believed that life was a rat trap.
The good things in life were bait to catch people in the trap.
Edla Williamson was nice to him.
She had no ulterior purpose.
The peddler changed his mind.

b. Edla Willidmson asked the peddler to return home with her.
The peddler was frightened.
He had stolen the crofter's money.
She told him that he was free to leave at any time.
He went with her.

THE CASK OF AMONTILLADO

a. Montresor feels that Fortunato has injured him.
Montresor feels that no one should be allowed to attack him without punishment.
Montresor upholds the motto on his coat of arms.
Montresor kills Fortunato.

b. Fortunato goes to the catacombs with Montresor.
The catacombs are dark and damp.
Fortunato has a bad cough.
Fortunato is foolish.

c. Montresor makes little "jokes."
His jokes are not funny.
His jokes add to the feeling of horror.

d. The crypt in which Fortunato is entombed is lined with human bones.
The crypt is dark.
It is underground.
It is damp and moldy.
The setting of the story conveys a sense of horror.
There is a webwork of nitre on the ceiling.

e. Montresor starts to wall up Fortunato.
He hears "furious vibrations of the chains."
He stops working so he can hear the noise clearly.
The sound pleases him.
He is cold-blooded.

5. Another type of exercise follows.

Directions: The original paragraph from which this was taken contains seven well-constructed sentences. This revision contains fifteen short unrelated sentences and several unnecessary words. Rewrite the paragraph combining related ideas and limiting the number of sentences.

> "The Cask of Amontillado" illustrates a certain kind of action. This action is called enveloping action. The actual setting for the principal events is in the catacombs. Entrance to the catacombs is gained through the protagonist's house. But this smaller scene of action is enveloped. It is enveloped in the gay city at carnival time. The contrast makes even more impressive the dark and gloomy reaches of the subterranean passages. A short way into the first paragraph the reader encounters a sentence beginning, "At length I would be avenged.." But the opening sentences serve to prepare for this declaration. In spirit and in letter Poe is following his own theory. In the first paragraph he succeeds in forecasting a story. It is a story of revenge. In the story the avenger has a problem. The problem is to make certain that he is known to his victim. He must also make certain that the knowledge will be useless as a means of retribution.

Original Version

> "The Cask of Amontillado" illustrates what is called enveloping action. The actual setting for the principal events is in the catacombs, to which entranee is gained through the protagonist's house. But the smaller scene of action is enveloped in the gay city at carnival time, and the contrast makes even more impressive the dark and gloomy reaches of the subterranean passages. A short way into the first paragraph the reader encounters a sentence beginning, "At length I would be avenged..." But the opening sentences serve to prepare for this declaration. In spirit and in letter Poe is following his own theory. In the first paragraph he succeeds in forecasting a story of revenge in which the problem of the avenger is to make certain that he is known to his victim but that the knowledge will be useless as a means of retribution.

(From the article "Poe: An Induction" by Griffith T. Pugh in the December 1956 issue of the English Journal.)

The original analysis contains fifteen sentences (including the quotations). This reproduction contains 13. Combine related ideas reducing the number of sentences to fifteen.

Antony speaks in ringing verse. Brutus was abstract. Antony is concrete: "I tell you that which you yourselves do know." He points to Caesar's acts. He holds up Caesar's will. He holds up Caesar's cloak. He throws back the cloak. He shows Caesar's body. It has three-and-thirty wounds (all of which have no more to do with the real issue than Brutus' speech.) The conspirators have insisted that if Antony makes a speech he must promise something. He is not to blame them. Antony resorts to a technical trick of rhetoric. This trick is known as irony (saying one thing and meaning another). Eight times he repeats the phrase "honorable men." He rolls out dignantly, "They were traitors. Honorable men." He rolls out all five syllables of it, "ho-no-ra-ble-men." The crowd shouts back indignantly, "They were traitors. Honorable men!" Antony holds up Caesar's will, "Which, pardon me, I do not mean to read." Naturally the crowd responds. The crowd shouts, "The will, the will!" "Read it Mark Antony!" Antony shyly smiles. He asks, "You will compel me, then, to read the will?" He introduces the idea of mutiny in the mob's mind. He says that is just exactly what he does not intend to do:

> ......If I were diposed to stir
> Your hearts and minds to mutiny and rage,
> I should do Brutus wrong, and Cassius wrong,
> Who, you all know, are honorable men.
> I will not do them wrong. I rather shoose
> To wrong the dead, and to wrong myself and you,
> Than I will wrong such honorable men

It is hardly an encouragement to civil peace to suggest to an angry mob that not to mutiny would wrong the dead - and themselves. Antony's crowning irony comes. It comes three-quarters of the way through the speech. The speech is probably the most skillful and tricky political speech in English. He has the gall to say, "I am no orator, as Brutus is; But as you know me all, a plain blunt man that loves my friend."

Original Version

Antony speaks in ringing verse, and where Brutus was abstract, Antony is concrete: "I tell you that which you yourselves do know." He points to Caesar's acts. He holds up Caesar's will and Caesar's cloak. Finally he throws back the cloak to show Caesar's body with three-and-thirty wounds (all of which have no more to do with the the real issue than Brutus' speech). The conspirators have insisted that if Antony makes a speech, he is not to blame them, so Antony resorts to a technical trick of rhetoric known as irony (saying one thing and meaning another). Eight times he repeats the phrase "honorable men" rolling out all five syllables of it, "ho-no-ra-ble-men," until the crowd shouts back indignantly, "They were traitors. Honorable men!" Antony holds up Caesar's will, Which, pardon me, I do not mean to read." Naturally, the crowd shouts, "The will, the will!" "Read it, Mark Antony!" and Antony slyly smiles and asks, "You will compel me, then, to read the will?" He introduces the idea of mutiny in the mob's mind by saying that that is just exactly what he does not intend to do:

> .....If I were disposed to stir
> Your hearts and minds to mutiny and rage,
> I should do Brutus wrong, and Cassius wrong,
> Who, you all know, are honorable men.
> I will not do them wrong. I rather choose
> to wrong the dead, to wrong myself and you,
> Than I will wrong such honorable men.

It is hardly an encouragement to civil peace to suggest to an angry mob that not to mutiny would wrong the dead - and themselves. Antony's crowning irony comes when, three-quarters of the way through what is probably the most skillful and tricky political speech in English, he has the gall to say, "I am no orator, as Brutus is; But, as you know me all, a plain blunt man that loves my friend."

6. Another exercise in sentence expansion follows.

Directions: The following paragraph was actually written by a fourth-grade boy during the first month of school. His grade was B+. A sophomore who handed in the same composition would not receive the same grade. Even though all words are spelled correctly, all sentences are complete and topic sentence is developed by specifics, the paragraph lacks something.

My Summer Fun

Ricky
Sept. 28

This summer I had a lot of fun. I went swimming with my friend every day. We would to go the Edina pool. I would bring two face masks. Both of us would go off the diving boards. After we went off the diving boards, we would go swim under water with the face masks. Then we would go home.

QUESTIONS FOR DISCUSSION

1. Which sentence in the paragraph combines related ideas through the use of a dependent clause, an independent clause and a phrase?

2. Which sentence can be combined to show relationship between ideas? Give examples of how these sentences could be combined.

3. Which sentences can be expanded to include other relevant details? Give examples.

Do these revisions improve the quality (or texture) of the paragraph?

7. For another exercise, the teacher may have the students read the following paragraphs and be prepared to discuss the questions that follow.

Abe Morrow Lindbergh in Gift from the Sea
Adapted from Composition: Models and Exercises, Harcourt Brace

The shell in my hand is deserted. It once housed a whelk, a snail-like creature, and then temporarily, after the death of the first occupant, a little hermit crab, who has run away leaving his tracks behind him like a delicate vine in the sand. He ran away, and left me his shell. It was once a protection to him. I turn the shell in my hand, gazing into the wide open door from which he made his exit. Had it become an encumbrance? Why did he run away? Did he hope to find a better home, a better mode of living? I too have run away, I realize. I have shed the shell of my life, for these few weeks of vacation.

II. (1) The shell in my hand is deserted. (2) It once housed a whelk. (3) The whelk is a snail-like creature. (4) The whelk died. (5) Then the shell housed a little hermit crab. (6) The hermit crab has run away. (7) He left his tracks behind him. (8) His tracks are like a delicate vine in the sand. (9) He ran away. (10) He left me his shell. (11) It was once a protection to him. (12) I turn the shell in my hand. (13) I gaze into the wide open door. (14) He made his exit from that door. (15) Had it become an encumbrance? (16) Why did he run away? (17) Did he hope to find a better home? (18) Did he hope to find a better mode of living? (19) I too have run away, I realize. (20) I have shed the shell of my life. (21) I have shed it for a few weeks of vacation.

QUESTIONS FOR DISCUSSION:

1. In paragraph II, study sentences 2, 3, 4, 5, 6, 7, & 8. Do you find any relationship between them? Can you tell which ideas are most important?

2. Now compare the same ideas in the original paragraph. Can you distinguish the most important ideas in sentence 2? Can you see how ideas are related?

3. Next, consider the length of sentences in paragraph II. How many words are in the longest sentence? The shortest? What effect does this have on the reader?

4. Look again at the original paragraph. How many words are in the longest sentence? In the shortest? Which paragraph is more effective? Why.

5. Point out sentences in paragraph I that have combined related elements by the uses and phrases and clauses.

8. Depending on the class and the amount of time the teacher wishes to spend, here are further suggestions for practicing the development of sentences.

   a. The book Writing by Patterns by Lefevre contains many exercises dealing with expansion of word groups. Chapter 5, page 95, begins with simple sentence expansion. The exercises become increasingly complex as the lessons progress.

   b. Students can examine their own previously written compositions, trying to improve them by combining related ideas.

SECTION C

The first assignment asks the students to evaluate and revise a theme he has previously written with a specific purpose - to improve his sentence construction. Included are the original assignment, the assignment for revision, and student samples.

The other assignments suggest possibilities for effective single sentence tests of student's skill in combining and expanding ideas.

Original Assignment #1

Topical Restriction:. This composition will put into practice the concepts you have learned. Your choice of topic is not as important as the way you handle what you choose to write about. Here are some suggested topics:

1. An impression gained from "16 in Webster Grove." Support your impression with examples.

2. Describe one trait of a character in The Pearl. Give concrete examples that show this trait. DON'T JUST DESCRIBE THE PERSON'S PHYSICAL APPEARANCE.

   Example: In The Pearl, Juana's actions reflect her instinct to protect her family.

3. Discuss how the setting reflects or affects character, plot or theme, of The Pearl.

4. Discuss the use of symbolism in The Pearl.

   Examples: Kino as a symbol of the downtrodden.
   The Doctor as a symbol of evil.
   The pearl as a symbol.

Form Restrictions

1. BE SURE your topic sentence is restrictive enough that you can fully discuss it in one short paragraph.
2. BE SURE everything you write relates to the controlling idea of the topic sentence.
3. BE SURE TO SUPPORT your opinions with examples from the story.
4. ORGANIZE your paragraph in a logical order.
5. USE transitions.
6. AVOID wordiness.

7. DON'T overlook the obvious:
   - use ink
   - leave margins
   - present tense verb
   - use title
   - good conclusion
   - spelling, sentences, punctuation

Revision Assignment #1

GOALS: I. to combine related ideas through the use of phrases and clauses

Example from fourth-grade composition:	This summer I had a lot of fun. I went swimming with my friend every day. We would go to the Edina pool.
Revisions:	Every day this summer I had fun swimming with my friend. Every day this summer my friend and I had fun swimming at the Edina pool. Because my friend and I went swimming at the Edina pool every day, my summer was fun.

II. to expand a kernel sentence to include relevant details.

Example from fourth-grade composition:	Both of us would go off the diving boards.
Revisions:	Screaming Commanchee war cries,cannonballing off the diving board, hitting the water with force, we sent water flying in all directions, causing some squeals of surprise and a few unpleasant looks from the sunbathers beside the pool. When we cannonballed off the diving board, we screamed Commanchee war cries as we sailed through the air, then hit the surface, sending water flying in all directions.

ASSIGNMENT: Rewrite your last composition making all necessary corrections. In addition, choose sentences with related ideas, combining them into one sentence showing how the ideas are related. Also, expand one sentence through the use of relevant details.

RESTRICTIONS:

I. Underline the example of goal I.

II. Put in parentheses the example of goal II.

III. Use the other skills that we have practiced this year:

narrowed topic sentence	order
relevant information	unwordiness
specific examples	manuscript form
external transitions	

Student Sample

Desire for Personal Gain

Kino's experiences, after he finds the pearl, show man's interest in personal gain. First, the doctor cares for the child when he knows Kino can pay him. (Secondly, the beggars show little interest in Kino when they first see him, because he is poor; but when Kino goes to sell the pearl, they follow hoping for a part of Kino's gain.) Thirdly, because the pearl buyers aren't paid on commission they aren't interested in giving Kino a fair price. (They show their interest in buying the pearl cheaply, by lying about the price the pearl is really worth.) (Fourth, by burning Kino's house and ruining his boat, the men who tried to steal Kino's pearl showed their selfishness because they didn't care what would happen to Kino in the process.) None of the people in these four examples has any interest in Kino until after he has found the pearl and when they know they have a chance of gaining some of the pearl's profit. All of these men are selfish for they are interested only in their own gain.

Comment:

The student has made a good attempt at combining related ideas. This student model might be used, however, to point out the lack of smoothness and readability that results in an overuse of clause - and phrase - packed sentences.

Assignment #2

Directions: Choose one of the plays you read and give five reactions that you had to the play.

a. State your reaction clearly in a simple sentence.

b. State the reason for your reaction clearly in a simple sentence.

c. By use of a subordinate clause or a verbal phrase combine your reaction and the reason into one meaninfully constructed sentence. (Do not use because as a connective for all five.)

Underline the subordinate clause and phrase.

Ex. a. I admired Annie's ability to teach Helen Keller to speak.
b. Annie had to overcome Helen's stubborness and lack of discipline.
c. Having first to overcome Helen's stubborness and lack of discipline, Annie admirably perservered until she finally taught Helen to speak.

Ex. a. The ending of "The Lottery" was shocking.
b. Neighbors, children, even her own husband began to stone Bessie Hutchinson for no reason.
c. Because neighbors, children and even her own husband, for no just reason, began to stone Bessie Hutchinson, the ending of "The Lottery" was shocking.

Ex. a. "The Hitchhiker" was a mysterious play.
b. At the end of the play the reader isn't sure about the identity of the hitchhiker or the condition of Ron Adams.
c. "The Hitchhiker" ends mysteriously, leaving the reader uncertain if Ron Adams is dead or alive or if the hitchhiker is a ghost, death or part of Adam's imagination.

Student Samples

A. 1. When Johnny, in A Hatful of Rain, was trying to get money to pay for the morphine, it was realistic.
2. People will do anything, even murder or theft to get money for narcotics.
3. Doing anything, even murder or theft to get money for narcotics, Johnny was realistic when he tried to get money for morphine.

Comment: This sentence contains all of the ideas of 1 and 2, but it could be constructed in a more natural, simple pattern.
Ex. In A Hatful of Rain Johnny becomes a realistic character when he willingly steals and murders to get money for morphine

B. 1. I was surprised at Elizabeth's cheerfulness.
2. She had been ridden for several years.
3. Having been ridden for several years, Elizabeth is surprisingly cheerful.

Comment: This combines the ideas well.

C. 1. I was surprised how much Manly Halliday drank.
2. Manly Halliday is a very successful writer.
3. Although Manly Halliday drank a lot, he still became a successful writer.

Comment: The sentence is smoothly constructed, but eliminates the reader's reaction of surprise.

D. 1. The flashbacks in the play were used very interestingly.
2. The flashbacks revealed certain characters' entire personalities.
3. The flashbacks, revealing certain characters' entire personalities, were very interesting.

Comment: The sentence combines the ideas successfully, but the original sentences need expansion by detail.

E. 1. During parts of the story I felt sorry for Karen's father.
2. First Karen's grandmother fought him. Then Karen's real mother fought him. Now Karen was fighting him.
3. Having fought with so many people, I felt sorry for Karen's father.

Comment: The sentence fails to include the details of #2. It also has a dangling participle.

F. 1. Abby got away unfairly after the trials.
2. She pretended to be under the spell of the devil.
3. After the trials of the witches, Abby unfairly got away, even though she pretended to be under the spell of the devil.

Comment: The sentence combines the ideas, but distorts the relationship between the ideas.

Assignment #3

After a class reading of the poem, "A Gift of a Watermelon Pickle," the teacher may discuss with the students the effect of the first, long periodic sentence, built by expanding the simple sentence with the many details and saving the main clause until the end of the sentence.

The teacher may ask the students to imitate the pattern of the poem's sentence. Students will enjoy constructing a sentence like this. The teacher must be careful, however, to warn students to use this type of sentence sparingly.

Student Samples

In the days when birds, soaring to the tops of the mountains and climbing on toward the heavenly sun, sang their songs of freedom; when fluffy white clouds were free to float on fresh cool breezes from the north; when the sun, shining in the deep blue sky, shone down on children playing in the sand; when red and yellow flowers surrendered rich fragrance to be carried by the winds-in those days of freedom, I was prisoner in a school.

In the stickiness and discomfort of the drowsv summer twilight, when humidity and heat flared tempers; when resentment and hatred came to a boil; fury darted through alleys, crashed store windows, looted shops, and raged through the cowering streets, and the hand of fear and violence twisted judgment; in that twilight lit by flaming hate and burning resentment, man learned.

During that quarter when students still worked; when tests were meant to be studied for; when books (paged through, underlined, bound and covered instruments of learning) were treasured and pored over; during that quarter-which was really but a dream and not something that happened-I received an A+ in English.

Assignment #4

Explain the stage directions for one scene of the play. Connect the stage directions and the reason for the stage direction by careful use of a subordinate clause or phrase.

Student Samples

1. To illustrate the nervousness and the tension the Negro experiences, a tom-tom should be used, growing louder and softer as suspense rises and falls.

2. After running for hours, the Negro appears in ripped and torn clothes. In sharp contrast, when the Southerners and the auctinneers appear, they are dressed elegantly,with expensive material and lace.

3. To emphasize Captain Fisby's importance, the characters are arranged on the stage, some crowding around the Captain Fisby; the others waiting in line to give him gifts.

4. By not knowing what was going on, the Negro should have a bewildered look on his face, with constant fear. Hot wanting to be sold again and knowing that he is still emperor, his fear turns to anger.

5. When the boy came to call for her, the living room sould have been without her parents more romantic.

Comment: Samples 1-3 are good illustrations of effective use of subordinate clauses and phrases. Samples 4 and 5 may be used to illustrate problems of dangling modifiers and unclear construction. These two sentences exemplify a typical problem that students face when they first begin to build complex sentences. These students may be referred to exercises in writing handbooks to overcome the problem.

III. SENTENCE STRUCTURE

10th Grade

B. Vary the Beginnings and lengths of sentences.

SECTION A

This unit should follow the 10th-grade unit on phrase and clause combinations. The unit will introduce students to the possibilities for variety in sentence length and beginnings. A more complex study of variety in sentence structure will be developed in 11th grade.

SECTION B

Bibliography

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3. Halverson, John and Cooley, Mason, Principles in Writing, (MacMillan Company, 1965), pp. 111-115.

4. Watts, William, An American Rhetoric, (Holt, Rinehart, and Winston, Inc., 1964), pp. 135-139.

5. Willis, Hulon, Structure/Style/Usage, (Holt, Rinehart, and Winston, Inc., 1964), pp. 125-126.

Procedures

1. A review of the tenth-grade unit on clause and phrase combinations may serve as an introduction. Corbin, Chapter 15, provides for good review.

2. The teacher may ask students to write sentences, beginning with as many different structures as possible. Then, together with students, the teacher may list on the blackboard or transparencies the ways to vary sentence beginnings:

   a. The easiest way is to begin with an adverb.

      Ex. Already lazy wisps of hair were beginning to fall in front of her eyes.
      Ideally, his last years would have been spent in more vigorous exercise.

   b. Another way to achieve variety in beginnings is through adjectives.

      Ex. Alone, he found the trail on the first morning.
      Disheartened, the man walked away from the accident.

   c. A common way to vary sentence beginnings is to use prepositional phrases.

      Ex. In his childhood the comrade had been acquainted with soldiers.
      During the dismal night, the remark was uncalled for.

d. Another common sentence beginning is the participial phrase.

Ex. Leaping from the roof to the grass, Sal broke his foot and injured his knee.
Wanting to be popular, Clair dyed her hair black.
Wounded and scattered in rows, the soldiers were continuously bombed.

e. Also, infinitive phrases are common, but they must be workable.

Ex. To attend class without the necessary text is undesirable.

f. Adverb clauses are easy sentence beginners.

Ex. Until he was ten, each November he would watch the circus move into town.
As he tried to speak, the crowd hissed.
When they reached the camp, the hounds were already there.

Students may be asked to find examples of the above sentence beginnings. (If students tend to construct sentences with dangling modifiers, refer them to pp. 460-468, Corbin.)

8. Next, the calss may analyze the few paragraphs from literature and tabulate the type of sentence beginnings. (Students will note that even professional writers use the sentence order SVO most often.)

Analyzing the sentence structure of well known authors is, of course, one excellent way to help students understand differences in authors' styles. This, in turn, shows students one of the elements that forms their own writing style.

In the analysis of passages from literature, the teacher should begin by having students tabulate the amount and kind of variety in sentence beginnings. But then he should ask students to consider why an author has chosen a particular sentence beginning. It may be that the beginning has been chosen purely for the pleasant effect of variety. But the author may have chosen a sentence beginning for another reason. For example, he may give extra emphasis to a word or phrase by placing it at the beginning of the sentence. (See sentence #2 in the paragraph from "Open Window" that follows.) He may achieve close transition with the previous sentence by placing a particular word or phrase at the beginning of the sentence. (Note sentence beginnings in the Harrington article that follows.) Or, the author may place certain words at the beginning to emphasize the organization of the paragraph. (Note Irving Stone's article that follows. By using adverbs or adverb clauses and phrases to begin his sentences, he emphasizes the chronological order of the paragraph.)

The students may discover through analysis of a variety of kinds of literature that all authors do not choose to vary their sentence beginnings. Some authors purposely choose a monotonous sameness in sentence beginnings to develop a mood or to imitate dullness of action. (Note paragraphs from Hemingway's short stories, for example.) Authors that are using material that lends itself to a "textbook writing style" employ less variety in sentence beginnings than narrative writers. These authors often rely heavily on such beginnings as *This*, *there are*, *but*, etc. (The following Harrington article illustrates this point.)

The following selections may be used for analysis of sentence variety. The teacher may, of course, choose paragraphs from numerous sources for further analysis. *Writing: Unit Lessons in Composition 2* provides excellent lessons in analysis of sentence variety in literature.

Sample Passages for Analysis

There are mightly historical and economic forces that keep the poor down; and there are human beings who help out in this grim business, many of them unwittingly. There are sociological and political reasons why poverty is not seen; and there are misconceptions and prejudices that literally blind the eye. The latter must be understood if anyone is to make the necessary act of intellect and will so that the poor can be notices.

Here is the most familiar version of social blindness: "The poor are that way because they are afraid to work. And anyway they all have big cars. If they were like me (or my father...) they could pay their own way. But they prefer to live on the dole and cheat the taxpayers."

This theory, usually thought of as a virtuous and moral statement, is one of the means of making it impossible for the poor ever to pay their way. There are, one must assume, citizens of the other America who choose impoverishment out of fear of work (though writing it down, I really do not believe it). But the real explanation of why the poor are where they are is that they made the mistake of being born to the wrong parents, in the wrong section of the country, in the wrong industry, or in the wrong racial or ethnic group. Once that mistake has been made, they could have been paragons of will and morality, but most of them would never even have had a chance to get out of the other America.

There are two important ways of saying this: The poor are caught in a vicious circle; or the poor live in a culture of poverty.

--- from *The Other America* by Michael Harrington

1) Jack's sense of obligation moved *in cycles*. 2) *When* he had been a newsboy and when he had worked in the cannery, he had turned over every cent he earned for food and rent and pills for Flora; then he abandoned his steady earnings to become an oyster pirate. 3) *For* a time he supported his family on the money taken from pirating, then began squandering it on wild drinking bouts. 4) *When* he returned with his *Sophie Sutherland* wages, he bought only a few secondhand garments before turning his pay over to his mother; when he had worked at the jute mill, the electric plant, the laundry, he had kept for himself only

seventy-five cents a week. 5) Then after monotonous months of dutiful conduct, the springs of responsibility had run down and he had lit out for the adventure trails of The Road and the Klondike. 6) Now, at the age of twenty-two, caught in the focus of a directed impulse to do something constructive with his life, he might for the first time have found some justification for walking out.

---from "Jack London Battles Against the Odds,"
Irving Stone

She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the land beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.....Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung around in his seat and looked in the same direction.

---from "The Open Window," by Saki

4. Students should also be aware that too much variety in sentence beginnings can result in confusion and monotony. (Teachers and students should read and discuss the article by Christensen, "Notes Toward a New Rhetoric: Sentence Openers," College English, XXV (October, 1963). The complete article is appended to this unit.)

The following student model might serve as an example:

The Hero

Dyke realizes that only cowards fear death, and since he is a hero, he doesn't have to worry about his fate. Having related the whereabouts of Joe Paris and giving Josie Paris and his mother some relief, Dyke believes that he has done a very heroic deed. Believing as he does, has given him a certain outlook toward death which he has probably never seen before. Having realized the importance and the truth of the quotation, Dyke gains new strength.

Dyke begins to feel like a hero. Realizing that he is going to give some comfort to Mrs. Paris concerning her son, when he says, "Still, when you tell her that her son isn't a murderer- at least, that isn't this one - that'll comfort her a good deal, won't it?" And Josie replies, "Yes, I think maybe it will..." Dyke begins to feel heroic. Remembering his childhood forces him to say, "Mothers ought not to be treated that way. I wish I'd treated mine better." This shows that he is beginning to be a little more compassionate. When Dyke tells Josie that her brother was killed in France, three years before, the deed is being performed. Having told Josie this, Dyke has given her an image of her brother which is untrue, but which has made Josie very happy and proud.

As the story begins, Dyke hasn't really anything to live for and he doesn't particularly care what happens to him. Telling Josie Paris about her brother changes his entire outlook. He now feels that he is a valiant hero and that he should not fear death, but face it as a hero would. Having met his sister again, Dyke suddenly realizes that he actually wants to live. However, because this is an impossibility, he refers to the quotation which gives him the courage to face death.

5. At this point students may examine their previous compositions to analyze the effectiveness in the variety of sentence beginnings.

6. After students consider the need to vary sentence beginnings, the teacher may ask them to consider another type of variety in sentence construction - variety in sentence length.

   He might introduce the topic of varying sentence length by discussing "what is dullness?" He might have students complete the statement:

   DULLNESS IS ....

   A number of students will speak to the point of monotony or sameness or repetition. In the discussion which follows, the teacher may lead the students from discussing dullness in clothes, food, etc., to, ultimately, dullness in writing.

7. Next, he might distribute the following ditto with the excerpts from The Pearl and discuss with the students the writing sample from Steinbeck.

   Is the writing dull or monotonous?
   Is the writing interesting? Why?

   In all the examples used to teach sentence length concepts, the class should examine the sentences individually as well as collectively. For example, sentence #1 from The Pearl excerpt sets the stage for the following sentences. And sentence #2, forty-one words long, gives a continuity to the actions of Juana as she moves about.

   Thus, the students should examine the author's purpose in choosing a sentence length.

   1. Now the dusk was coming. 5
   2. And Juana looped her shawl under the baby so that he hung against her hip, and she went to the fire hole and dug a coal from the ashes and broke a few twigs over it and fanned a flame alive. 41
   3. The little flames danced on the faces of the neighbors. 10
   4. They knew they should go to their own dinners, but they were reluctant to leave. 15
   5. The dark was almost in, and Juana's fire threw shadows on the brush walls when the whisper came in, passed from one mouth

to mouth. 24
6. "The father is coming - the priest is coming." 8
7. The men uncovered their heads and stepped back from the door, and the women gathered their shawls about their faces and cast down their eyes. 25
8. Kino and Juan Tomas, his brother, stood up. 8
9. The priest came in - a graying, aging man with an old skin and a young sharp eye. 17
10. Children, he considered these people, and he treated them like children. 11

---from The Pearl

8. A writer can emphasize his thoughts by varying the length of his sentences. Reading shorter and longer-than-average-length sentences breaks the monotony of reading many consecutive sentences of about the same length. More importantly, a writer can use sentences of usually greater length to give continuity to his writing and shorter length to give emphasis to a point he wishes to make.

The following excerpts from The Shoes of the Fisherman and Single Pebble will reinforce the point.

1. Tonight it was different again. 5
2. I began to understand in a new fashion the nature of my office. 13
3. When, at the moment of elevation, I lifted the Host above my head, I saw the real meaning of the "we" with which the Pontiffs have addressed themselves customarily to the world. 32
4. It was not "I" who am to speak or to write, it is the Church through me and Christ through me and the Church ... 24
5. I am myself, yes. 4
6. But if I speak only of myself, and for myself, I am nothing. 13
7. I am like the wind bells, whose sound changes with every breeze... 12
8. But the Word cannot change. 5
9. The Word is immutable ... 4
10. Yet in another sense the Word must renew itself in me as the redemptive act of the Crucifixion renews itself at the hands of every priest when he says Mass. 30

---from page 105 of The Shoes of the Fisherman

1. The negotiation of that final half-mile or so - that was all, but how much! - must have called for something like a miracle from the trackers, something above heart and sinew. 31
2. The men were without leadership, and they had to go through the worst stretch of the river we had yet seen. 21
3. I really believe that more was required of our forty-odd men as we passed the upper limits of Wind-Box Gorge then had been asked of the three hundred fifty hired-on bags at the New Rapids, who leaned there on the lines but did not extend themselves, and certainly did not drain the very lees of their spirits, as out trackers must have done at the mouth of the gorge, streatching their strength beyond belief. 78

4. Yet our going through safely was not a miracle. 9
5. It was a triumph of unremarkable men, a triumph of their practice and of the astounding love for each other of poverty-stricken brothers in pain and trouble. 28
6. They had eaten nothing all day. 6
7. They had suffered the loss of a friend at their very feet. 12
8. They had lost, too, their accustomed master, and though they may have hated the owner, and though probably none of them had seen with his eyes the Old Bib's going, they must have heard his piercing cries of remorse and helpless, tottering need as the sampan rushed away from us, and they must have heard the name he called and must have known the meaning of those shouts. 68
9. Now there were no more beautiful songs. 7
10. Now only the hollow drum hummed to them from the junk. 11

SECTION C

The following assignments ask students to analyze other author's use of variety in sentence structure themselves.

Assignment #1

Take, at random, any ten consecutive sentences from the novel you are reading. Copy them on a sheet of paper which you will turn in; at the end of each sentence, count the number of words in that sentence. Try to determine whether the author had a discernable reason for choosing a particular length for some of the sentences.

STUDENT SAMPLE #1

from A Separate Peace

1. None of us was allowed near the infirmary during the next days, but I heard all the rumors that came out of it. 23
2. Eventually a fact emerged; it was one of his legs, which had been shattered. 14
3. I couldn't figure out exactly what this word meant, whether it meant broken in one or several places, cleanly or badly, and I didn't ask. 25
4. I learned no more, although the subject was discussed endlessly. 10
5. Out of my hearing people must have talked of other things, but everyone talked about Phineas to me. 18
6. I suppose this was only natural. 6
7. I had been right beside him when it happened. 9
8. I was his roommate. 4
9. The effect of his injury on the masters seemed deeper than after other disasters I remembered there. 17
10. It was as though they felt it was especially unfair that it should strike one of the sixteen-year-olds, one of the few young men who could be free and happy in the summer of 1942. 37

COMMENT: This excerpt from A Separate Peace does show variety of sentence length; the range in length is from a four-word sentence to a thirty-seven word sentence. More importantly, the shortest and the longest sentences are used by the author to make important points in the narrative - to achieve emphasis.

STUDENT SAMPLE #2

from Hiroshima

1. On August 9th, Mr. Tanimoto was still working in the park. 11
2. He went to the suburb of Ushida, where his wife was staying with friends, and got a tent which he had stored there before the bombing. 26
3. He now took it to the park and set it up as a shelter for some of the wounded who could not move or be moved. 27
4. Whatever he did in the park, he felt he was being watched by the twenty-year-old girl, Mrs. Kamai, his former neighbor, whom he had seen on the day the bomb exploded, with her head baby daughter in her arms. 41
5. She kept the small corpse in her arms for four days, even though it began smelling bad on the second day. 21
6. Once, Mr. Tanimoto sat with her for a while, and she told him that the bomb had buried her under their house with the baby strapped to her back, and then when she had dug herself free, she had discovered that the baby was choking, its mouth full of dirt. 50
7. With her little finger, she had carefully cleaned out the infant's mouth, and for a time the child had breathed normally and seemed all right. 25
8. Then suddenly it had died. 5
9. Mrs. Kamai also talked about what a fine man her husband was, and again urged Mr. Tanimoto to search for him. 21
10. Since Mr. Tanimoto had been all through the city the first day and had seen terribly burned soldiers from Kamai's post, he knew it would be impossible to find Kamai, even if he were living, but of course he didn't tell her that. 43

COMMENT: This excerpt from Hiroshima also shows variety in sentence length; the range in length is from a five-word sentence to a fifty-word sentence. Sentences four, five, six, and seven prepare the reader for the death of the child. The author achieves emphasis by using only five words in the sentence in which he tells us that the child is dead.

Assignment #2

Topical Restriction:

Explain why a character in a play you read seemed realistic.

Form Restrictions:

a. Write one paragraph of not more than 10 sentences.
b. The topic sentence should clearly state the reason why the character is realistic.
    Ex. The dialogue made the characters in "The Lottery" realistic.
c. Develop the paragraph by specific references and examples from the play.

Ex. A. The characters are uneducated.
1. use bad English
2. distrust agriculture school
3. are content to follow superstition rather than learn new ways to improve crops.

Ex. B. The characters are small-town, insular people.
1. exchange recipes
2. discuss ailments, weddings, etc.
3. criticize Belva Sommers for being different
4. just know rumors of what is happening in other towns

d. The paragraph should clearly show your ability to vary sentence beginnings and lengths effectively.

Student Models

A. In "All God's Children Got Wings," the children realistically reflect their environment. All these characters are young and their education has just begun. Therefore, they argue and laugh as all eight year olds do. Four of these children are Negro but the other four are white; yet they are all friends, since they have not yet formed prejudices. All off-spring of low class families, their English is poor and unpolished, which is characteristic of children in tenement areas. Thus, children in this play are realistic in one respect: They reflect their environment.

Comment:

This paragraph fulfills most of the specifications quite well. Sentence beginnings, although showing good transitions ("all these characters," "four of these children," "all off-spring") are too uniform in beginning and length. For example, the second sentence might have been effectively broken up into two very short ones - "All these characters are young. Their education has just begun." Similarly, the "which clause" in the next-last-sentence might effectively be made a separate sentence with a prepositional opening - "In tenement areas, this is characteristic of children."

B. William Baxter's trying to grow up too fast made him seem realistic in Seventeen. Although most men did not receive their first dress suit until they graduated from college, William, who was only seventeen, thought he was old enough to have one. Thinking his sister was too much of a child, he would have nothing to do with her. He would not eat some of the foods his sister did because he considered them baby food. Since he was older now, he thought he shouldn't have to walk in the street with Genesis, the servant, even though his mother did. Because he wanted to impress Lola Pratt he did everything he could to make himself appear older. Lola Pratt was from a larger city and didn't care at all about William, but wanted to have herself a good time. On the day Lola was going home she was giving a going away party. At this party William found out Lola didn't like him and he wasn't really so grown up after all. He almost started to cry, which gave this story a final touch of reality.

Comment:

This paragraph, although it employs variety in sentence structure, could be re-written with more thought given to the purpose of the sentence structure. The one short sentence in the paragraph, "On the day Lola was going home she was given a going away party," emphasizes an important idea. More effectively, the ideas of the next sentence should be emphasized in short sentences. For example: "At Lola's going away party William discovers the truth. His efforts to impress Lola have failed. He really isn't so grown up after all." For better transition between sentences, the student might reverse the order of the main and subordinate clause in the sentence beginning "Because he wanted to impress Lola Pratt," greater continuity might be gained by adding the information about Lola's background onto the preceding sentence. For example, "William did everything he could to appear older, because he wanted to impress Lola Pratt, a big city girl who didn't care at all about William."

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III. SENTENCE CONSTRUCTION

11th Grade

A. Subordinate an Idea in Terms of the Controlling Idea of the Topic Sentence.

SECTION A

Students should be aware that effective coordination and subordination of ideas in sentences can make a good deal of difference in how the reader views what is being said, and how convinced he may be that what is said is actually true. While students have probably already learned how to form compound and complex sentences and how to choose which statement belongs in the main clause of a complex sentence or which two clauses derserve equal rank in a compound sentence, they have probably learned to deal with these problems only while working with single, isolated sentences.

Students in the eleventh grade must learn to identify proper coordination or subordination within a whole paragraph, checking the main clause of each sentence by checking the idea to be emphasized against the entire paragraph (the controlling idea presented in the topic sentence).

While no student is likely to have the wrong emphasis in the wording of all the sentences in his paragraphs (as do some of the examples presented in the basiz text), he should be reminded that even one or two such ineffective sentences in a paragraph can confuse the reader and make him doubt or misinterpret the writer's purpose. Such errors are particularly significant when they occur in the last or summary sentence of a paragraph.

SECTION B

Bibliography

Basic Text:

1. Ostrom, J., Better Paragraphs, San Francisco: Chandler Publishing Company. (Chapter 2. The exercises found at the end of this chapter are good ones. In exercise C, page 21, paragraph 2 seems to be easier than paragraph 1 and should perhaps precede 1, as a student assignment.)

Supplementary Text Materials:

1. Tressler and Christ, English in Action, Course 3. Boston: D. C. Heath and Company. (Chapters 21 and 22, pages 251-294, deal with types of sentences and can be used as supplementary exercises for identifying word group forms if individual students want further work. The partial list of subordinate conjunctions on page 282 can be used by students for reference.)
2. Warriner, J. E., English Grammar and Composition. New York: Harcourt, Brace and Company. (Chapter 19, pages 307-319 can be used for review explanation by students who want further, individual help.)
3. Gleason, Linguistics and English Grammar. New York: Holt Rinehart and Winston, Inc., 1965. (As a reference for teachers, this book has some valuable linguistic cautions to supplement Ostrom's over-simplification of the problem on pages 333-336. It attempts to clear up the confusion over logical vs. grammatical subordination.

Methods and Procedures

Since the form of much of the work done to correct errors of coordination and subordination resembles traditional grammar work, many students will object, feel insecure with their own knowledge of grammar, and tire of it quickly. It is helpful, then, to spend only a part of a class period working on this assignment. Having literature assignments collaterally gives the students more meaningful example material and assignment topics.

1. Review, putting on the board student answers to the following questions: What is a phrase? sentence? clause? What are the types of phrases? clauses? sentences (in form, not use)? Perhaps do this by beginning with the question -- What is the smallest, meaningful unit of communication? -- and building up in complexity to the sentence.

   Then ask,- What is a conjunction? What are the types? What do the two names coordination and subordination mean? Remind them that the conjunction is considered to be attached to the clause which follows it.

   After reviewing these definitions, putting examples of each on the board, have the students write down on scratch paper examples of word groups which you give them. Then they should identify each group simply as phrase, clause, or sentence. Go over each example as they do it.

   Assignment: Write ten examples of word groups, a mixture of phrases, clauses and sentences. Make them difficult if you can, but be sure that you know the answers to your own examples.

2. Begin another class hour by collecting the assignment prepared by each student. Use these examples as review and testing exercises for the rest of the class. One could do this by:

   a. having the students exchange papers and work one another's exercise, then having it checked by the writer of the paper and, if necessary, by the teacher. (This takes about 15 minutes), or

   b. pulling single word group examples from the papers which have been handed to the teacher and quizzing the class by having them do all the same examples. This has the advantage of the instructor's being able to select some of the better examples. While this exercise is being corrected, the class can again be reviewing the definitions or explanations presented the day before. If the teacher writes the sentences on an overhead transparency as they are presented to the class, correction is easier.

   In reviewing, the teacher should again emphasize the conjunction - the types and their differing uses. He may suggest that the students learn the coordinate conjunctions and that if any conjunction is not one of that small number, it must be a subordinate conjunction. Do a couple of example sentences to show how the conjunction changes the meaning of the sentence.

For example:

(Because) (If) (When) I will get a good grade in math
(and) (after) (because) (even though) I will get $20.00
from my dad.

Remind students again that the conjunction is considered to be attached to the clause which follows it.

Instruction should continue with the idea that when two ideas are to be connected together in a sentence the kind of conjunction is important. Students can tell, even in isolated sentence examples, which of the two ideas is probably the most important.

Examples: The coat was white.
The coat cost $3,000.

The band played an anthem.
The dignitaries marched at Mr. Kennedy's funeral.

Ernest Hemingway won the Nobel Prize.
The prize originates in Sweden.

The teacher next has students give aloud some of the ideas that they remember from a particular literature assignment - in this case, reading material about Washington Irving. As they give the statements, the teacher puts them on the board or on a transparency. After five or six ideas, students are asked if some of the ideas don't seem to be more important than others. After students select the more important ideas, the instructor gives them five minutes to combine the ideas presented into better sentences, emphasizing the ideas the class deicded were the more important ones.

Some of the examples may be read aloud and discussed as to whether or not the emphasis was correct.

The information found on pages 12 and 13 of Chapter 2 of Better Paragraphs may be either read together or discussed. The teacher should emphasize the idea that the topic sentence now governs which statements will be considered important.

The teacher may now:

Have the class look at the paragraph example about Poe (page 14) reading only the original paragraph. Call for their comments on the paragraph. Have them cover up the second column of page 14 and look at all the ideas listed from the paragraph in the first column. Keeping in mind the controlling idea, have them choose the ideas which should have been emphasized. Then have them check their choices against those in the text in the second column.

Have them look at each of their choices and its form (all but one of the real major ideas were presented in either dependent clauses or in phrases).

Then have them read the text rewrite of the paragraph found on page 16 and offer comments on whether or not they feel the paragraph has been improved.

Assignment: Exercises A and B on page 20 of Better Paragraphs. Have the students rewrite the sentences for the next day. Review the controlling idea of each paragraph and perhaps do one example sentence from the exercise before they begin on their own.

3. The students' assignments are checked in class. Exercise A is best checked by having the students point out what should have been the main idea in each sentence and not taking time to work at examples. Exercise B is best checked by having students put examples of their connections on the board.

The teacher may now:

Have the students do exercise C on page 21; begin it in class and have them complete it at home. Have the students first of all list the separate ideas found in each of the sentences in the paragraph. (Give them 15 to 20 minutes for this, and while they are doing so, you can check and return the assignment handed in at the beginning of the period.)

Go over the breakdown of ideas together, making sure everyone sees the proper breakdown. Discuss what the topic sentence of the controlling idea is, have them star major ideas on the breakdown list and then do a rewrite of the paragraph for the following day, putting their starred ideas into the main clauses of their sentences.

4. Before the students hand in their assignment, the teacher should go over the breakdown with a transparency example on the overhead. Students identify each of the major ideas and the form they were in in the original, then the teacher draws lines between those statements on the list which would go into one sentence in the rewritten paragraph. (See Section C, sample 1).

The teacher may give the students five minutes to check over their own papers and make any changes in the rewrite they would like if they see changes on the overhead example in what the major ideas and divisions were.

After collecting the papers, the teacher shows the class one example rewrite on the overhead and dicusses it (See Section C, sample 2).

Assignment: If the instructor or the class feels that another exercise-type paragraph is necessary after looking at the rewrite presented to the class, he may have them prepare exercise A (page 21), following the same procedure of preparation used on Exercise B (See Section C, sample 3).

5. Next, the teacher checks exercise A, using the same procedure as exercise B. When looking at sample rewrites of both A and B, he may review the types of conjunctions and where they are located.

The instructor informs the students that their next assignment will be a regular paragraphing assignment.

6. The teacher gives the students 15 minutes to unscramble the ideas given for the paragraph by putting the numbers down in their correct grouping on the assignment sheet. He tells them not to spend time trying to put minor statements into any particular order, just locate them with the correct major statement. Some of the statements will seem ambiguous but if students are told to identify the major statements first, then read each major statement carefully, the other sentences will be clearly related to one major point rather than to several. The papers are collected.. (Note: Students can organize the paragraph ideas into a logical arrangement in 15 minutes only if they have had such an exercise before.)

7. The teacher should hand out the scrambled paragraph papers, giving the students the entire hour to work on the rest of the assignment. It will take the full period for most of the class. Students should be told that the assignment is primarily a test exercise of three things: (1) logical organization of ideas, (2) use of transitions, and (3) coordination and subordination of ideas. These points will be the basis for grading. Whether or not the conjunctions used are of the correct type will be considered in the grading. How much weight in grading should be put on the effectiveness of particular choices of subordinate conjunctions is difficult to say.

SECTION C

Assignments and Student Samples

Examples 1, 2, 3, and 4 are for exercises C1 and 2 on page 21 of Better Paragraphs. In these two exercises, grading was based on whether or not the student had the proper ideas in the proper types of structures after the structures had been identified in class and whether or not the students had the right ideas included together in the right groups to form sentences. The two assignments were graded together as one paper.

In neither exercise was their work graded on the subtlety of the conjunctions or smoothness of connections since the work in coordination and subordination is difficult for the average student.

Students might make connections such as

> They can swallow, if you believe the signs, men whole.
> They can swallow men whole, if you believe the signs.

Both these connections are given equal credit, since they correctly do form the type of sentence desired. The awkward interruption of the first sentence is glossed over at this time. If a student made poor connections between ideas, these were commented on individually, but that was all. The quality of their conjunction choices generally improves with additional practice.

Examples 5 and 6 (scrambled paragraph on Romanticism) are the first assignments done by the students after completing the exercises in Better Paragraphs. This assignment was worked on only while the students were in the room. Most completed it in a class period plus 15 minutes of another period. Four or five students each hour required about five extra minutes to finish up. No statement of grading was included on the assignment sheet; the statement was that given orally to the class (see Section B, number 7 of this account).

In this assignment the students were required to hand in the assignment (sample #5) sheet, their outline of the statements (sample #6) of the paragraph, and their final copy of the paragraph in regular manuscript form.

Examples 7, 8, and 9 are student models taken from the scrambled paragraph assignment. While this is not an entirely original composition by the students, it is a good opportunity to check a paragraph for coordination and subordination, since logical relationship of ideas is an important part of coordination and subordination. Yet the assignment avoids many of the other problems of composition. All other types of items studied so far in the year (except transitions) were commented on but not used as part of the grading. Transitions were included in the grading,

a. since they had been studied recently, and
b. since transitions and conjunctions are closely related concepts.

Example D is a sample grading form for the paragraph on Romanticism. The number scores can be turned into letter grades if desired.

Sample 1 - Sample breakdown for exercise C-2, page 21 of Better Paragraphs

1. In 1774 it started.
M 2. When Parliment tried to cure unrest in America
3. by passing several laws
4. For one thing
5. it introduced one act
M 6. by which it closed the port of Boston to all trade by sea
7. Another act was political
M 8. putting Massachusetts town meeting under the control of the governor
9. Royal officials were given new powers
M 10. which ordered them to take murderers to England for trial
11. England also stirred up the hatred of the Bostonians
12. by passing a law
M 13. that required Redcoats to be stationed in the homes of the colonists.
14. Britain turned to General Gage
15. He was commander of the Crown's forces in Massachusetts
M 16. Gage was made governor of the colony
17. Finally Britain extended the boundaries of the province of Quebec
M 18. thus running it further to the south and indefinitely to the west

Sample 2 - Sample wewrite for Exercise C-2, page 21 of Better Paragraphs

If the colonists thought the English government would overlook their display of anger, they were mistaken. Starting in 1774, Parliament tried to cure unrest in America by passing several laws. In one act, Parliament closed the port of Boston to all trade by sea. Another act, which was political, put Massachusetts town meetings under the governor's control. Through newly-given powers, officials were ordered to take murderers to England to trial. Although it further stirred up the hatred of the Bostonians, England, by passing another law, required Redcoats to be stationed in the homes of the colonists. Then, turning to General Gage who was commander of the Crown's forces in Massachusetts, Britain made him governor of the colony. Finally, Britain extended the boundaries of the province of Quebec further to the south and indefinitely to the west.

or

Finally, Britain, by changing boundaries, extended the province of Quebec further to the South and indefinitely to the West.

Sample 3 - Sample breakdown for exercise C-1, page 21 of Better Paragraphs

The circus is still the "greatest show on earth."
1. there is a sideshow
M 2. It has the fattest woman in the world.
3. The barker says
M? 4. she weighs 798 pounds
5. The snakes are in a huge box
M? 6. and they have come all the way from Africa (possible additional sentence division)
7. moreover, they are important - omit?
M 8. because they can swallow a man whole
9. if you believe the signs
10. Across the Midway is another tent
M 11. in which is the two-headed child (possible additional sentence division)
M 12. With the woman who is sawed in half twice a day
13. the circus provides a thrill for kids and even grown-ups
14. Almost every circus has another act
M 15. with Ubangi natives with metal discs in their lips
16. The menagerie is there too
M 17. showing the greatest elephants
18. Along with the elephants -omit
M 19. as well as the tallest giraffes
M 20. are the wildest lions
M 21. as well as the smelliest monkeys.

Sample 4 - Sample rewrite for Exercise C-1, page 21, Better Paragraphs

The circus is still the "greatest show on earth." According to the barker, the fattest woman in the world - she weights 798 pounds - is there in the sidewhow. Coming all the way from Africa, snakes which are kept in a huge box can swallow a man whole if you believe the signs. In a tent across the Midway a woman is sawed in half twice a day and a two-headed child provides a thrill for kids and even grown-ups. Almost every circus has Ubangi natives with metal discs in their lips in another act. And every menagerie has the greatest elephants, the tallest giraffes, the wildest lions and the smelliest monkeys.

Done in two sentences:

The fattest woman in the world is there in the sideshow. According to the barker she weighs 798 pounds.

Done with two main ideas:

Snakes that are kept in a huge box have come all the way from Aftica; moreover, if you believe the signs, they can swallow a man whole.

Sample 5 - Scrambled Paragraph Assignment

Composition # _____ Date due _____________

Step 1. All of the following statements except two can be combined into a unified paragraph about Romanticism. Unscramble and outline the statements putting T.S. next to the topic sentence, M next to each major support and m next to each minor support.

Step 2. Many of the statements are choppy and short. Combine some of the ideas into smoother compound or complex sentences, but be sure that only main ideas are found in independent clauses.

Step 3. Underline the transitions which you use to introduce major sentences. Be sure that both your conjunctions within and your transitions between sentences make correct links between ideas.

1. Reading Bryant is escaping into a world of nature.
2. All modern readers escape sometimes.
3. Nothing very terrible ever takes place.
4. Romanticism is, in some respects, a form of escapism.
5. To read Irving is to escape into a lightly amusing world of the past.
6. His stories such as the "Pit and the Pendulum" are filled with terrible tortures.
7. His characters and incidents could take place at anytime in history.
8. His stories are amusing and light-hearted.
9. He shows us an escape into the faraway, beautiful South Seas.
10. Some of Bryant's poems are "Thanatopsis" and "To a Waterfowl."
11. They are learned by observing the laws and workings of nature.
12. The serious incidents don't seem terrible.
13. To read Poe is to escape into a completely imaginary, terror-filled world,
14. They could take place anywhere.
15. What happens isn't tied to any real life events.
16. His stories such as "Rip Van Winkle" or "The Devil and Tom Walker" show America.
17. They show America during the days of colonizing.
18. He devised them himself.
19. In Bryant's poems the reader learns lessons about the meaning of life.
20. The lessons do not come from books.
21. The lessons do not come from civilized societies.

Sample 6 - Scrambled Paragraph Assignment - Numerical

T.S. - 4

M 1	M 13	M 5
m 10	m 6	m 3
m 11	m 7	m 8
m 19	m 14	m 12
m 20	m 15	m 16
m 21	m 18	m 17

Omit #'s 2 and 9

The major sections need not be in this particular order in the rewritten paragraph. The minor points under each major sentence must be a part of that major section, but they need not be in the order listed above.

Samples 7, 8, and 9 - Student models of seventh day writing assignment

Scrambled Paragraph - Model 1

Romanticism is, in some respects, a form of escapism. On one hand, reading Bryant is escaping into a world of nature. In Bryant's poems, some of which are "Thanatopsis" and "To a Waterfowl," the reader learns lessons about the meaning of life. These lessons, which do not come from books or civilized societies, are learned by observing the laws and workings of nature. While reading Bryant is escaping into a world of nature, reading Irving is to escape into a lightly amusing world of the past. His stories, such as "Rip Van Winkle" or "The Devil and Tom Walker" show America during the days of colonizing. In these amusing, lighthearted stories nothing very terrible ever takes place; even the serious events don't seem terrible. Unlike reading the works of the preceding two writers, to read Poe is to escape into a completely imaginary terror-filled world. "The Pit and the Pendulum," for example, is filled with terrible tortures which Poe has devised himself. What happens to his characters and incidents could take place anywhere and could happen at any time in history because they are not tied to any real life events.

Comments: This is a good paragraph. The student has correctly shown all of the ideas which logically belong in the paragraph and has used them in the major sections where they seem best to belong. The transitions used at the beginnings of each major point, while lengthy and somewhat obvious, are a good attempt to achieve variety and to avoid the shopworn patterns such as "first-second-third." He has also attempted to use other transitions between other sentences. His blending together of the choppy sentences to form better patterns and more logical relationships through conjunctions is excellent. A few sentences still are choppy, but the majority of them are good.

Scrambled Paragraph - Model 2

Romanticism is, in some respects, a form of escapism.

To read Irving is to escape into a lightly amusing world of the past. His characters and incidents could take place at any time in histopy. His stories are amusing and lighthearted, he makes the serious incidents not seem terrible because nothing very terrible ever takes place. His stories such as "Rip Van Winkle" or the "Devil and Tom Walker" shows America during the days of colonization. To read Bryant is to escape into a world of nature. Some of Bryants poems are "Thanatopsia" and "To a Waterfowl," In some of Bryant's poems the reader learns lessons about the meaning of life. However, the lessons do not come from books or from civilized societies. They are learned by observing the laws and workings of nature. To read Poe is to escape into a completely terror-filled world. His stories such as the "Pit and the Pendulum" are filled with terrible tortures which he devised himself. What happens isn't tied to any real life events, they could take place anywhere.

Comments: This paragraph is about an average paper. It has the ideas placed in the most logical order, but the aspects of the assignment which are newer are not so well done. The student has a pattern of transitions beginning each major point, but they are transitions taken straight from the assignment sheet with no attempt (except in one minor sentence) to introduce any transitions of his own. Some of the sentence ideas are well tied together. Others are still very choppy and could be placed in less wordy constructions. Although the content of the paragraph is copied from the assignment sheet, there are a number of errors of spelling and punctuation. In some cases a comma is used to combine two ideas which the student knew belonged in one sentence but which he couldn't fit together. (Note: Spelling, punctuation and other errors are marked on the paragraphs but are not counted heavily in the grading of this particular assignment.

Scrambled Paragraph - Model 3

Romanticism is, in some respects, a form of escapism. Reading Bryant is like escaping into a world of nature. All modern readers escape sometimes. In Bryant's poems the reader learns lessons about the meaning of life. The lessons do not come from books nor do they come from civilized societies. They are learned by observing the laws of nature. Some of Bryants poems are "Thanatopsia" and "To a Waterfowl." What happens isn't tied to any real life events. To read Irving is to escape into a lightly amusing world of the past. He shows us an escape into the faraway, beautiful South Seas. The serious incidents don't seem terrible and nothing very terrible ever takes place. His stories such as "Rip Van Winkle" or "Devil and Tom Walker" show America during the day's of colonizing. His stories are amusing and light hearted. They could take place anywhere and his characters and incidents could take place at any time in history.

Comments: This is a poor paragraph. Many of the ideas included here have no logical relationship to the topic sentence, to the major point they are supposed to support, or to each other. The student should have known some statements were untrue simply from past literature lessons dealing with each of the writers. None of the statements on Poe are used at all, although the assignment sheet said that only two statements could be omitted from the list. No transitions are underlined, again, a requirement of the assignment. Most of the ideas which were included were simply copied from the assignment sheet and no attempt was made to blend statements together (with a few exceptions). Spelling and other mechanical errors are few, but the paper is poor in most respects. Some of these errors could perhaps be attributed to the fact that this was an assignment completed in a set time period; however, this student had no trouble finishing in the allowed time; in fact, he finished a few minutes early.

Example 10 - Grading Form for Scrambled Paragraph

Grading	Name________________________	
Correct identification and placement of the 21 statements (½ point each)	11 points	________
Use of transitions to introduce major points (6) between other ideas (4)	10 points	________
Coordination and subordination (15 statements to be arranged)	15 points	________
Spelling and other mechanics	4 points	________
TOTAL	40 points	________

III. SENTENCE CONSTRUCTION

11th Grade

B. Vary the Length and Construction of Sentences in a Paragraph.

VARY THE LENGTH AND CONSTRUCTION OF SENTENCES IN A PARAGRAPH

SECTION A

A writer should carefully consider the desired distribution of sentence constructions and lengths within a paragraph. He should consider, for example, such elements as number of words, type of beginning, form, and number of appositives and interrupters. He should remember that S V O is the most common sentence pattern in English. He should, therefore, prefer this construction for most of his sentences in a paragraph. Also, he should prefer a sentence length of 15 - 30 words for his informal writing. It should be noted that variety sacrifices parallelism and balances. The writer must make his choice. A skillful blending of variety and parallelism is essential to graceful and rhythmical writing.

SECTION B

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Procedures

1. Discovering Variety - Analysis of Models

A. Begin the writing unit by having students analyze one of their own previously written themes. The sample tabulation form attached is just one possible form for emphasizing certain elements of sentence construction. The teacher might design one more in keeping with those elements he wishes to stress. The teacher should help individual students complete the analysis. When completed, the tabulation sheets should be discussed for general tendencies in the students' writing and possible changes in styles to improve sentence variety in their writing.

B. Sentence analysis of professional models will prove valuable at this point. For example, the selection, "Walden" by E. B. White (Adventures in American Literature, Laureate Edition), will provide a good contemporary model for students to check against their own writing. At this point also it would be good to review how one's purpose and audience affect sentence lengths and constructions. Does E. B. White's style of essay and audience call for a different style than that of the student's previously analyzed theme? With an analysis chart and transparency, the teacher can project it on the overhead projector and have the students jointly complete the form. Page 158 of "Walden" offers an instructive analysis. After a long 108-word sentence White goes to 7 and then 6-word sentences, followed by 16 and 7-word sentences. Similarly, White uses a preponderance of SVO sentences with many complex elements and judicious use of interrupters.

Excellent student assignments can be developed around analyses of sentence styles of the various magazines. A good homework assignment, for example, might be to have students contract two different magazines they subscribe to at home, such as Time and The Reader's Digest.

During the year, the teacher should analyze various pieces of literature for sentence variety, constantly relating the style to the author's purpose, occasion, and audience. From the historical approach to literature, of course, will emerge clear concepts of changing historical styles in writing.

Also, teachers perhaps only need to be reminded that one thing that should be done with a piece of literature is to analyze the sentence construction as part of any general analysis of an author's style. Preliminary to a reading of the Scarlet Letter, for example, students need to analyze Hawthorne's sentence lengths and constructions, perhaps juxaposing parts with passages from modern literature. One teacher, for example, showed unity of theme in "Young Goodman Brown" by Hawthorne and "The Killers" by Hemingway, yet contrasted sentence lengths and constructions, as well as other narrative methods, which distinguished the two stories. Students should be led to discover the concept that it is just these sentence elements of style that make many of the problems they face in the study of early American and English literature.

Name______________________

TABULATION

Theme______________________

Sentence Number	Number of Words	Type of Beginning	Form	Number of Appositives & Interrupters
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				

SUMMARY

Average length __________

Range (shortest to longest? __________

Number of Appositives? __________

Beginnings Subjects __________

Dependent Clause __________

Prepositional Phrase __________

Verbal phrase __________

Adverb __________

Adjective __________

Other Elements __________

Form Simple __________

Compound __________

Complex __________

Compound-Complex __________

2. Using Variety - Synthetic Exercises

A. Sentence models

By the eleventh grade the student will have been exposed to a considerable amount of elementary work in sentence variety. For example, he will have had work in beginning sentences with diverse elements, participial phrases, adverbial constructions and the like. He will have classified sentences as simple, compound, and complex. Now, in his junior year, he will need not only to review these things but to experiment with more complicated models of sentences. For example, the skillful use of interrupters and appositives to give a good rhythm to a student's writing will be stressed. The rhythm of the whole paragraph, and how each sentence fits in, needs to be explained. Work will be less an analysis of models than a discovery of what the student can do by way of imitating a particular model in his own writing. Thus, the student can occasionally practice writing the way students practice painting - by emulating the masters. The teacher can provide countless models from the "work in progress" in literature. Following are samples of what might be done by way of using models for students to imitate. Students can print their models in large letters, from which transparencies can be made or they can write directly on the acetate with grease pencil for "instant display." (Several sentences can be taped together on the same acetate). Class analysis of the models via overhead projector is very profitable.

Directions: Using the following sentences as models, write similar sentences by copying the structure of each model sentence. Do not be concerned with labeling grammatical constructions, at least not until you have created your own sentences. Use any subject matter you wish for your own sentences. The object is to use the pattern of the model sentence. Two sample sentences illustrate the procedure.

A. Model sentence: To speak critically, I never received more than one or two letters -- I wrote this some years ago -- that were worth the postage. (Henry David Thoreau)
Imitative sentence: To be frank, I have never had a love affair -- I would not have said this last year -- that was worth the trouble.

B. Model sentence: No matter what language is used -- in the jungles of Africa or South America, the Mountains of Tibet, or the islands of the Pacific -- it has a complex, versatile, and adaptable structure. (W. Nelson Francis)
Imitative sentence: No matter whom I danced with -- the homecoming queen, a chaperone, a wallflower, or a close friend -- she complained about my awkward, stumbling, unrhythmical way of dancing.

1. Model sentence: To a philosopher all news, as it is called, is gossip, and they who edit and read it are old women over their tea. (Henry David Thoreau)

2. The nonchalence of boys who are sure of a dinner, and would disdain as much as a lord to do or say aught to conciliate one, is the healthy attitude of human nature. (Ralph Waldo Emerson)

3. Model sentence: Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. (Ralph Waldo Emerson)

4. Model sentence: The only house I had been the owner of before was a tent, which I used occasionally when making excursions in the summer, and this is still rolled up in my garret. (Henry David Thoreau)

5. A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. (Ralph Waldo Emerson)

6. Mr. Kennedy was a good politician but not a great legislative mechanic, and the congressional response to him was slow and often nonexistent. (David Brinkley)

7. The young drug addict is treated and cured, escapes and is recaptured, shakes free and falls back, dreams and despairs, resolves and recapitulates -- always, in the end, capitulates. (Jeremy Larner)

8. The seventeenth century Dutch artists chose to paint strikingly simple objects: a street, a room, a glass of wine, a lady or gentleman in the sober dress of the day, ships on a river, the sea. (Emil R. Meijer)

Student Imitations of Model Sentences

1. To an American most Russian facts, as they are called, are propaganda, and should not be believed until investigated further.

   Comment: First part of sentence follows the pattern, but discussion should center on second compound clause and the subordinate "who clause" embedded in it.

   To a child, life, as he knows it, is all play, and adults who work hard and complain are Scrooges over their moneyboxes.

   Comment: Much closer to the model.

2. The loyalty of a boy who has a girlfriend, and would fight as much as a boxer or gunman to keep her, is worthy of her attention.

   Comment: The danger of attempting to follow a model is apparent here. Not the loyalty but the boy is worthy of her attention.

3. Understand the grades a teacher has given to you, the authority of the administration, and the length of the school year.

   Comment: Follows the model perfectly.

4. The only dog I had ever owned was a Pointer, which always accompanied me when hunting in the fall, and this dog is still my loyal companion.

   Comment: Good generally, although the student has made the "which" an integral subject of the middle clause, rather than a mere relative connector.

5. The 440 is a grueling race, belittled by distance runners and shotputters and broadjumpers.

   Comment: Good use of the pattern.

   A golden charm is the hope of many hearts, hoarded by greedy kings in goblets and gourds and carts.

   Comment: Although this sentence model generally produced better student imitations, the level of imagination evoked varied considerably, as this sample illustrates.

6. John was a good mechanic, but not a mental wizard, so many days want by with a great deal of frustration.

   Comment: The unfortunate "so" subordinates a coordinate independent element "and" in the original. Also, the original calls for two predicate adjectives in the second independent clause.

   Bill was a good worker but not a very imaginative man, and the work given to him was menial and tedious.

   Comment: This student sample avoids the two pitfalls of the preceding sample.

7. The two fighting roosters ruffed their feathers and flapped their wings, kicked and scratched, rolled over and bounced back up, clawed at each other's eyes, and, in the end, both were too exhausted to move.

   Comment: This appears superficially to match the model but is significantly different. For example, in the original, the first element is passive and the last, active; in the student model, the first element is active and the last involves a weak predicate adjective.

8. I was finished packing all my camping gear; my bedroll, my cub scout knife, my collapsible drinking cup, my elephant gun.

   Comment: Too much variation from original. It should open not with adjectives; it should have six elements in series; and each element has a peculiar variety that was all but ignored.

B. Sentence expansions and imitations.

1. English grammar books, handbooks, and workbooks are filled with exercises in which the student is asked to make one sentence out of groups of short sentences. (See Warriner, pp. 350-351, Glatthorn and Fleming, pp. 128-129; Paragraphs for Practice, pp. 3 - 6, p. 22, and p. 29, etc.)

2. Sentence Construction Exercises. Groups of sentences, adapted from one original sentence, are expanded to include more words than are necessary. Students try to work back to the original model sentence, either writing their attempts on the chalkboard or on transparencies for class discussion. See the following exercise.

   Directions: Each group of sentences is actually one original sentence expanded to include more words than are needed. Cut out unnecessary words, reducing each group to one sentence. The number of words in the original sentence is given for each group. Work for parallel structure as well as conciseness.

   1. Hawthorne had pity for mankind. He did not hate mankind. He was burdened by man's heritage of sin. He was not revolted by man's heritage of sin. (17)

   2. He had a residence at the Utopian colony of Brook Farm. The experiment was unsuccessful. His motives were probably practical. He was not a Utopian. (22)

   3. Most of his (Hawthorne's) stories have a central theme. This theme is sin. He is not concerned with sin as a theological problem. He is concerned with sin and the psychological effect of the conviction of sin on the lives of the early colonists. (32)

   4. A sin is committed before the story opens. The theme is the now familiar one. It is the unfolding of the consequences of that act. He deals with the lives of a group of people. (33)

   5. He (Hawthorne) lived in Salem. It was where the witch trials had taken place. His direct ancestor was Judge William Hawthorne, who had been involved in the trials. He (Hawthorne) found it easy to become completely immersed in Salem history. It was also easy to become completely immersed in the lives of the Puritan colonists. (41)

   (Adapted from Robert E. Spiller, The Cycle of American Literature)

3. Rewrite the paragraph adapted from Walden in Glatthorn book, p. 84.

4. A rather artificial exercise, but one with which students might have fun, is one that asks them to write a paragraph to fulfill a specific pattern. For example: Write a paragraph to fulfill this pattern:

Length	Type
20+	SVO simple
30+	SVO simple
20+	Complex
10-	Complex
15+	SVO simple

SECTION C

As the student reads first drafts of his papers, he should be aware of sentence length and constructions. Students should be encouraged to read the composition at least once during the editing stage with these considerations solely in mind.

The following assignment sheet for descriptive theme asks the students to employ sentence variety.

Descriptive Theme Employing Sentence Variety

Topic: In one rather long paragraph of about 150-200 words describe your living room.

Form:

1. Begin with a topic sentence that contains some organizing principle. Try to create a single impression and pick only those details which contribute to it (paragraph unity).

2. Use active verbs.

3. Use vivid concrete nouns where possible. Avoid over-use of adjectives and adverbs.

4. Work for paragraph coherence to make it read smoothly.

5. Vary sentence constructions and length. Be sure to make use of sentence interrupters. Remember that interrogative and imperative sentences can give relief from indicative statements also. Complete the sentence-analysis chart and attach it to your completed theme.

6. Write at least two sentences that fulfill any two of the 8 patterns on the model sentence assignment. Label the number of the model imitated in brackets after the sentence and then underline the sentence.

7. The purpose of this writing is to make the reader see the room from a particular point of view or to develop a specific attitude toward the room. Assume the reader to be the teacher.

What makes a good desctiption?

1. Open your eyes. Look at a familiar scene as eagerly as if you had never seen it before and as carefully as if you were never to see it again. See the odd and beautiful in the commonplace.

2. Emphasize a central idea or feeling. Is your major impression one of tidiness, peace, disorder, confusion, tension, excitement, or gloom. Put this attitude into an incisive topic sentence.

3. Decide how many and what details will make your picture vivid.

4. Remember that a list is not a description. Don't catalog.

5. Put first things first. The first detail observed is the most striking or unusual one. Arrange the less prominent details in the order of observation. Don't jump from background to foreground and back again, or from left to right to left.

6. Be brief but accurate. Long descriptions are wearisome. Short, pointed descriptions can sparkle.

7. Vary your kinds of sentences, your sentence lengths, and your sentence beginnings.

8. Use vivid, specific words. "Thingamabobs" have no place in description. Avoid overworked general words like nice, fine, lovely, and interesting. Use very sparingly. Don't end sentences with lame expressions like "were also to be seen" and "could also be heard."

9. Use comparisons sometimes. (Be sure they are appropriate to the tone.)

10. Use guideposts. Such phrases as on the right, on the extreme left, just beyond, somewhat lower, in the distance, etc., help the reader put the parts of the picture together.

Dated due ____________________

DON'T FORGET TO ATTACH YOUR TABULATION SHEET!

Student Samples

Student Sample #1

PULL UP A CHAIR

Upon entering my living room, the atmosphere of comfort brings about a feeling of drowsiness. Starting from the right, a monstrous, orange recliner is reclined, taking up half the room. Upon this orange beast lies my sleeping father. Passing my father, you see a gray ball of fur snoring away comfortably on a beige hassock. Proceeding further and looking left, there is a dark-brown couch blending with light-brown walls. This piece of furniture also has a sleeping member of my family. At the end of the couch a television is quietly playing to a slumbering audience. The only uncomfortable chair that has been in our living room was an antique rocker, which was used occasionally for a hat rack, and it has been sold in a garage sale. (4) Now, turn around. There is a trim and soft modern chair beckoning an occupant. Perpendicular to the beckoning chair is a large beige chair. As you seat yourself in it, its huge arms envelope you. Soon you feel your eyes grow heavy as a blanket of comfort comes to rest over you. To an active person, comfort, as it has just been shown, is needless and they who practice and enjoy it are wasting valuable time. (1)

Comment: This is an above-average theme that has a good organizing principle, stated in the T. S. as per the assignment. In attempting to provide the two sentence models, however, both sentence model 1 and 4 are out of unity, although, they do fulfill the model pattern. Also, the student has failed to provide a tabulation sheet on sentence construction.

The sentence beginnings are too varied -- a frequent fault in this type of assignment. The attempt to "get something up front" before the subject results in an opening dangling modifier and makes very awkward reading throughout before he writes the paper. The student needs to be reminded that most sentances begin with the subject or same simple adverbial opening.

This theme can be used to illustrate yet a third major error. Sentences such as the fifth one should be rewritten by the class to get rid of the weak "is" verb. (Example: "Further, to the left, a dark-brown couch blends with light-brown walls.") Again, later on, the class can offer suggestions to get rid of the snub-nosed "There is" for something like "A trim and soft modern chair beckons for an occupant."

Student Sample #2

MY LIVING ROOM

As you enter our living room, you will get the impression that it is a small, but comfortable.room. As you glance around, you notice the two graduation pictures hanging on the wall, which often brings back many memories of the "good ol' school days."

On one side of the wall, sits our favorite plaid rocking chair with an antique coffee table next to it. This piece of furniture brings most of the "oohs" and "ahs." Next to the coffee table is our gold chair which is slowly falling apart. Across the room, sits our brown couch which is next to the beige walls, beige curtains, and carpet, This gives the living room a touch of depth and width. As you walk towards the front door, you notice the painting of "Jesus and His Sheep." This, I think, gives a feeling of love and devotion.

My living room, as you may see it, is small, and comfortable, and is the only room we enjoy being in. (1)

Comment: This student sample will serve as a good model of what not to do. Its most serious fault is that it violates paragraph unity throughout. The details of the description certainly don't follow the "because test" (that the room is comfortable because...) The topic sentence could be tightened up by a change of "that it is" to "of." The third sentence erroneously starts a new paragraph. Both sentence models are wildly incorrect! Finally, on the tabulation sheet, which is hurriedly and inaccurately done, total sentence lengths are confused with average sentence lengths and beginning dependent clauses are confused with verbal phrases. It is doubtful whether this student learned much about sentence variety from doing this assignment. The paper is certainly inadequate.

Student Sample #3

MY LIVING ROOM

When a person enters our living room he feels nature converging upon him. Glancing about he notices plants, everywhere, spilling out of their planters in profusion. However, when inspecting the walls of the room, his attention is immediately captured by a painting called "The Forest." The wild and brilliantly colored foliage of the forest captivates the visitor as a hypnotist does. To our visitor the trees are human and their twisting branches are hands reaching out to him. (1) Attempting to find relief the visitor turns away from the painting, seating himself on the sofa to the lower right. But he cannot escape the invading vegetation, for the flower on the table to his left is bend over as if clutching at his sleeve. Seeking refuge from them he scrutinizes all the corners of the room where the plants haven't dominated. However the only solitude he can find is a mirror on the far opposite wall, which gives a needed relief, and this is overhung with ivy, partially obscuring his reflection. (4) Our visitor walks out the door, wondering how nature could run rampant in a living room.

Comment: The best paper of the three samples--this student has quite conscientiously tried to perform all the specifications of the assignment. The paragraph has an interesting topic sentence, and the supporting sentences are unified. Verb and verbal structure are noteworthy: "nature converging," "foliage of the forest captivates the visitor," "flowers...bend over ...clutching at his sleeve," and "he scrutinizes...the room." The sentence models, however, are not perfect ones, the first one, for example, lacking the important interruptive element and the last one having a tacked-on element. Also, the tabulation form is more conscientiously done and the teacher can reasonably feel that this student has profited from the assignment.

III. SENTENCE CONSTRUCTION

12th Grade

A. Use Parallel Construction

USE PARALLEL CONSTRUCTION

SECTION A

Most of the work on sentence construction at tenth and eleventh grades has been on subordination, where the student is asked to put ideas in a complex sentence in relation to importance. This, of course, is the reverse mental process of that involved in *coordination*, where we are asking the students to sense and use the various forms of parallel sentences and parallel units within the sentence.

The twelfth grade should concentrate on the use of parallel structure for emphasis, for effective antithesis, and for logical coordination. Although coordination involves more than just parallel structure, for purposes of this unit, the two may be considered practically synonomous.

Much of the work on parallel structure relates closely to the work at twelfth grade on repetition under I A. For example, one of the main uses of parallel structure is for emphasis and this is achieved through a grammatical repetition.

SECTION B

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3. Lavin, *Unit Lessons in Composition-Book 3*, Ginn and Co., 1965.

4. McCrimmon, *Writing With A Purpose - Fourth Edition*, Haughton Mifflin Co., 1967, pp. 144-148.

5. Robert, Paul, *Preface to Composition*, Harpers, 1948, Chapters 49, 50 and 51.

6. Stegner, Sauer and Hach, *Modern Composition - Book 6*, Holt, Rinehart and Winston, 1965, p. 448.

Procedures

1. Perhaps the best way to introduce this unit is through the analysis of balanced sentences by graphic devices -- board work, overhead projections, opaque projections. Complex grammatical analysis of parallel elements need not be undertaken. Rather the teacher may break sentences up in a number of ways to make graphic the balance and antithesis. The teaching guide by Pierce for *Unit Lessons in Composition* suggests a simple analytical scheme for a sentence from Johnson's famous letter to Chesterfield.

The notice which you have been pleased to take of my labors,
had it been early, had been kind,
but it has been delayed
till I am indifferent, and cannot enjoy it;
till I am solitary, and cannot impart it;
till I am known, and do not want it;

The teacher will have no problem in securing good models for analysis. Ecclesiastes and the Psalms from the Bible provide excellent sources for balanced structure. Contemporary sources, such as the speeches of Kennedy, Churchill, et al., are even better, because while demonstrating effective balance, they avoid the flowery excesses of bygone days.

So many of the textbooks employ models from the coattail days for use in the present sportcoat days of writing. While such early models may serve to point out the extent to which parallelism may be used (cf. Dicken's opening to Tale of Two Cities), still, as viable examples for student evaluation, they are of questionable value. The more leisurely, balanced syntax of an age that had time for elaborate symmetry and faith in a balanced world jars with a present style that to a certain extent reflects a framented age that sees little order and balance in the world.

2. The initial discussions of parallelism and coordination should somewhere along the line include a review of the difference between coordination and subordination and of the word classes or "markers" that indicate coordinate and subordinate relationships. For example, how does the additive "and" differ from the adversative "but"? How do both these words differ from "if" and "when"? Does the writer always have to have a word or phrase to signal coordination?

3. Presumably once students can recognize parallelism the next logical step would be to have them try using it. This might first be done by the "car mechanic" approach of tinkering with sentences which fail to use parallel structure and to put them in smooth parallel working order. Textbooks and workbooks abound with exercises of this sort. (See Corbin, Guide to Modern English - 12, pp. 225-228.) If the teacher wishes to deal with the finer aspects of parallel construction, he might see Roberts, Preface to Composition, Chapters 49, 50 and 51.

   Following a sufficient amount of this type of correctional work, the teacher might want to give a check-up quiz of the following sort: (Note: Questions #3, 6, 7, 13, 15, 17, 18, and 20 should not be used unless the finer points of parallel structure have been covered.)

Parallel Construction Quiz

Directions: If the sentence is correct leave it. If the sentence is incorrect, correct it. The corrections must be in parallel construction unless the sentence is incorrect because ideas that are not parallel are combined.

1. Finley didn't like Chapter 47, because it was so easy and having only one exercise.

2. Many college fellows find that they can afford to own either a car or have a steady girl friend.

3. My big sister can sew a seam every bit as fine if not finer than your sister's.

4. Frowning slightly and wondering what the coroner would say this time, Dr. Sharpless cleaned his instruments and put them away.

5. We always celebrate St. Sebastian's Day quietly, by preparing a chocolate cake and with a little entertainment by the children in the evening.

6. How can one calling himself a comrade believe, and yet be unwilling to sacrifice his family to, the revolution?

7. We found Cantroyd honest, intelligent, but with table manners like those of a goat.

8. Brestor's most recent work shows the mellowing influence of sufficient wealth, a happy home, and of middle age.

9. When he went into the jungle, Duncan always took a bottle of aspirin, plenty of baking soda, and put in a copy of Chesterfield's Letters to read in the evening.

10. I was ashamed to see Clarence coming home from Sunday School not only dirty but as if he didn't even care how he looked.

11. In the International Relations Club we have representatives from many countries; Japan, Germany, France and two came from Italy.

12. Mr. Liverlip was a dreamer to some people, a splendid idealist to others, and, to still others, a good-for-nothing bum.

13. Spiker always has, and I suppose, always will, have a warm spot in his heart for the editorial comments in the Philological Quarterly.

14. Mr. Pushman was either sorry for what he had said or he was afraid of being ostracised if he didn't apologize.

15. I think that he is an imbecile and that I can prove it.

16. I had always heard how many movie stars there were in Hollywood for entertainment and to dance with.

17. He finds anthropology difficult and a course that he should never have attempted.

18. Pygmalion was the creator but also a slave to Galatea.

19. We should progress scientifically but not too rapid progression.

20. Mrs. Whiffle was surprised when she saw her husband practicing his speech exercises and wondering if her loved one had lost his mind.

4. The article by Joseph Wood Kretch, "The New Immorality" may be used on a very simple level to point out simple and more complex parallelism and balanced sentences. Or it may be used in a more complex way to analyze style.

For example:

Par. 1 Sen. 1: Is there parallelism? For what purpose is it used? Does it indicate anything about the author's education, seriousness of the subject, etc?

Par. 2 Sen. 4: What does the juxtaposition of "they may cheat, but they vote for foreign aid..." do? Why does he put them together? Compare it with "they may cheat but at the same time they are good people because they vote for foreign aid., etc."

Par. 3 Sen. 2: Parallelism not in grammatical structure but in idea - social morality parallel with private morality. Why does he make this distinction, really a dichatomy and say them in a parallel way? The sentence also contains a parallel idea but done for the purpose of contrast: Social morality grows but private morality declines. Would it have been better to say it in this way? What might be gained or lost by the change?

Sen. 3, 4, 5, & 6: Parallel in structure and idea. Would it have been more effective to say "Social students and PH. D. candidates? How has he chosen to group them?

Par. 5 Sen. 4 & 5: Parallel in kind (bureaucrat, jockey, student) because all cheat. As in paragraph three there are parallel examples.

THE NEW IMMORALITY

Joseph Wood Krutch

[redacted]

5. Bacon's "Of Studies" can be used in a number of ways:

   a. Students can compare their sentence with the original and discuss which is more effective and why.

   b. The whole essay in the original can be read to the students and they can discuss the use or overuse of parallelism. The students should have previously discussed when to use balanced sentences and how often. The balanced sentence and elaborate parallel construction should be used very rarely and then as a stylistic device because the construction calls so much attention to itself. On this basis, then, have the class discuss whether the essay is good according to modern standards.

   c. The teacher may also compare the difference in essay writing style then and now and the reasons for the change.

   d. Discuss the topic as one suitable for so formal a style. Does topic always make the difference or can audience, purpose, or personality be the determining factor? Which is most important?

EXERCISE

Directions: These sentences come from an essay by Francis Bacon called "Of Studies." One of the most marked characteristics of the style of this essay is its parallel construction and balanced sentences. The first two sentences are exactly as they appear in the essay. The rest you are to rewrite so that they are parallel in construction and when possible balanced. You will find his writing sounds very formal and is not at all the way you would write but remember balanced sentences do have a more formal sound to them.

a. Studies serve for delight, for ornament and for ability.

b. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business.

c. For expert men can execute (carry out) and just are able to judge particular things one at a time only, but if you have affairs that have to be plotted out and marshalled (arranged) this kind of thing is done the best by a learned man.

d. If you study too much you're slothful, affectation come from using them too much for ornament, and basing all your judgments wholly by their rules is the humor (the whim or disposition) of a scholar.

e. Crafty men (those skilled in a craft) contemn (condemn) studies while they are admired by simple men and it is only the wise men who use them.

f. The only reason you read shouldn't be just so you can try to contradict or refute, believing and taking for granted isn't one reason, to talk and discourse also should not be a reason, but the reason should be so you can be able to weigh and consider.

g. Reading maketh a full man; if you confer you'll also be called a ready man; an exact man can be made if one writes.

The following are the original sentences and student samples which may be put on transparencies for class discussion.

c. Original - For expert men can execute, and perhaps judge of particulars one by one; but the general counsels, and the plots and marshaling of affairs, come best from those that are learned.

(1) Expert men can execute and just men can judge particular things one at a time, but learned men can plot out and marshal affairs.

(2) Expert men can execute and judge particular things one at a time, but a learned man can plot out and marshal affairs.

(3) Expert men can execute and judge particular things, but a learned man can plot out and marshall your affairs.

(4) An expert man can execute an act, and a just man can judge one particular thing at a time, but to have things plotted out and marshalled it takes a learned man.

(5) Expert men execute, judge, and learned men marshall.

(6) For expert men can execute an d are just as able to judge particular things one at a time, for if you have affairs that have to be plotted out and arranged this kind of thing is done the best by a learned man.

(7) For expert man can execute and judge particular things one at a time only. Affairs that are to be plotted out and marshalled can best be done by a learned man.

d. Original - To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar.

(1) To study too much is slothful, using them for ornament brings affectation but by basing all your judgments on their rules is the humor of scholars.

(2) If you study too mcuh, you're slothful, but if you use to much ornaments, you're affected.

e. Original - Crafty men contemn studies, simple men admire them andwise men use them.

(1) Only wise men use studies, while crafty men condemn and simple men admire it.

(2) Crafty men condemn studies; simple men admire studies; and wise men use studies.

(3) Crafty men condemn studies, simple men admire them, and wise men use them.

f. Original - Read not to contradict and confute; nor to beheve and take for granted; nor to find talk and discourse; but to weigh and consider.

(1) Reading shouldn't be just to contradict or refute, to believe or take for granted, to talk or discourse; but rather to weigh and consider.

(2) You should not read just to contradict, to refute, to believe or take for granted, to talk or to discourse, but to weigh and consider.

(3) To be able to contradict, to refute, to believe, to take for granted, to talk and to discuss should not be reasons for reading, but to be able to weigh and consider should be a reason to read.

g. Original - Reading maketh a full man; conference a ready man; and writing an exact man.

   (1) Reading maketh a full man, confering maketh a ready man, and writing maketh an exact man.

   (2) Reading maketh a full man, confering maketh a ready man, and writing maketh an exact man.

   (3) Reading makes a full man, confering a ready man, and writing an exact man.

6. To instill in students a better sense of rhetorical coordination, the following type of exercise may be used. Students would be told to make balanced sentences of the following:

a. Our government, in which the people rule themselves, exists for the benefit of the same people.

b. Although everyone complains about his memory, there is no one who expresses any dissatisfaction with his ability to make judgments.

c. Great people are, almost by definition, often not very well understood.

d. The young man who has not wept is a savage; conversely, it is very foolish for old people never to laugh at anything.

e. In skating over thin ice, it is the safest policy to go as far as we can.

f. It is men, not God, who have produced racks and whips. We build prisons; slavery is also our creation. Who made guns with bayonets? Man. We manufacture bombs and use them. You can't blame nature because we have poverty and people have to work too hard. Such things come about because of human avarice. Our stupidity is another factor.

Student Examples:

a. (1) Our government is ruled by all people and exists for all people.
   (2) Our government is of the people, by the people and for the people.

b. (1) Though man complains about his memory he accepts his own judgments.
   (2) Man complains about his memory but he accepts his own decisions.
   (3) Though memory is questioned decisions are not.
   (4) Though men may question their memory they never question their decisions.

c. (1) To be great is to be misunderstood.
   (2) Greatness is misunderstanding.

d. (1) The young man who has not wept is a savage; the old man who has not laughed is a fool.
   (2) Youth without tears is savagery. Old age without laughter is foolishness.

e. (1) To survive on thin ice is to skate like crazy.

f. (1) It is men, not God, who have produced racks and whips. It is men, not God, who have maintained prisons and slavery. It is men, not God, who have manufactured guns and bombs.

   (2) Blame men, not God, for the racks and whips that have been produced. Blame men, not God, for the prisons and slavery that has been allowed. Blame men, not God, for the guns and bombs that have been manufactured.

   (3) You cannot blame nature for poverty and hard work; you can only blame human avarice and stupidity.

SECTION C

Although parallelism is an aesthetically pleasing device for the reader, its use can easily be overdone. Assignments called for its use should contain restrictions as to the amount of parallelism.

Assignment #1 (See Student Assignment for Section C of 12th grade: I. Conclusion and clarity, the"Use of Repetition for Style and Emphasis")

Assignment #2

Using the patterns of parallel structure studied in this unit, write a paragraph of about 150 words in which you use parallelism for emphasis only at the beginning or the end of your paragraph. Below are suggested topics which have two or more coordinate ideas.

a. Comparison of the ideas expressed in Wordsworth's "Intimation of Immorality" and Hazlitt's "On the Feeling of Immorality in Youth."

b. Consideration of the difference of the aspects of evil in the human situation in Animal Farm and in The Screwtape Letters.

c. Comparison of reviews found in Saturday Review, Time Magazine, The New Yorker, and The New York Times Book Section.

d. A comparison of Marlowe's "The Passionate Shepherd to His Love" with Raleigh's "The Nymph's Reply to the Shepherd."

(Note: Restrictions on parallelism may be worked into any theme assignment and made part of the focus of that particular assignment, even though other rhetorical considerations are given primacy.)

IV. UNITY

10th Grade

A. Unify a Paragraph by a Topic Sentence

Unify a Paragraph By a Topic Sentence

SECTION A

Tenth-grade teachers will introduce the topic sentence as a method of controlling the unity of the paragraph. Since paragraph unity is a primary concern in paragraph development, this unity should be taught at the beginning of the year and reinforced in every paragraph assignment throughout the year.

SECTION B

Bibliography

1. Corbin, A Guide to Modern Composition, pp. 186-193.

2. Laird, A Writers Handbook, p. 238.

3. Stegner, et al. Modern Composition IV, pp. 46-53.

Procedures

1. Before he begins to discuss topic sentences with the class, the teacher should read the following article, "An Inductive Method of Teaching Composition."

A copyrighted article, "An Inductive Method of Teaching Composition," by Francis X. Trainor and Brian K. McLaughlin, from THE ENGLISH JOURNAL, Vol. 52, No. 6 (Sept. 1963), has been deleted from this reproduction.

2. After a class session patterned on the presentation in the article, the teacher may distribute to students the following summary sheet which defines and gives examples of characteristics of a topic sentence.

Topic Sentence

1. A topic sentence must name the subject and limit the subject by a controlling idea, restricting idea, or attitude.

   Ex. Teachers grade unfairly.

   Subject = teachers
   Contolling idea = grade unfailry

   The paragraph must, therefore, discuss teachers' unfair grading procedures, not their dress, their speech mannerisms or their interests.

2. The controlling idea must be an idea that can be developed, illustrated, described, proven. It should be a proposition which the paragraph can prove.

   Ex. Great Expectations is a novel

   This statement is a fact; but if the sentence is to serve as a topic sentence, it must be looked upon as a proposition or thesis. The paragraph would have to define a novel and show how Great Expectations fits into the category. The sentence as a mere statement of fact cannot serve as a topic sentence for an expository paragraph.

   Instead, a sentence such as the following would probably work better:

   I found Great Expectations a boring novel.
   Miss Haversham is a mysterious character.
   The plots of Great Expectations are neatly interwoven.

   Ex. Lunch hour comes during the 4th hour.

   This sentence may contain a true enough fact, but it doesn't contain an idea which needs to be proven nor developed.

   If, however, the sentence read: Lunch hour is a hectic time. The paragraph could be developed by proof that the lunch hour is hectic.

3. The topic sentence should be narrow enough to discuss in one paragraph and to allow for concrete support.

   Ex. Life is fascinating.

   This sentence contains a subject: life, and a controlling idea: Fascinating.

   The controlling idea can certainly be illustrated or proven.

But the amount of proof is overwhelming: Will the paragraph describe how children learn, how people dress, how scientists solve complicated problems, how America is solving its racial problems, or how people chew bubble gum?

Pages could be filled and the writer would never come to the end of general topics that fall under this controlling idea or subject.

The subject must be narrowed to allow for specific development.

Ex. Current teenage dances are fascinating.

The writer now can begin to support this statement with concrete descriptions of specific gyrations of the dances, of specific facial expressions that are part of the dances, etc.

Thus, too, the original sentence: Teachers grade unfairly, must be narrowed.

Ex. Mr. X grades our homework unfairly.

One way to narrow a subject is to identify the time and place.

Ex. Crowds frighten me.

might be narrowed to

Crowds in a New York subway during rush hour frighten me.

Another way to narrow a subject is to make the category more specific.

Ex. Instead of current teenage dances, use the frug as the subject.

4. The controlling idea also should be narrow and clear enough to develop in one paragraph. The writer should avoid all vague, overused, meaningless, insipid words and expressions.

Ex. Current teenage dances are impersonal.
Current teenage dances require a supple spine.

Examples of words to avoid: interesting, exciting, fascinating, nice, good, bad, pretty, terrible, kind of ________, sort of ________, rather ________, very.

5. The topic sentence should be concise and clear.

Ex. In a sentence such as the following, the reader is lost; the controlling idea is buried in jargon.

The individuals who can be seen standing in front of a group of teenagers in a room in a building we call a school are often guilty of recording in their books marks which do not fairly represent the individual pupils efforts.

Instead, the writer should simply propose that:

Teachers grade students unfairly.

(Which brings us back to the beginning...!)

3. Students might bring to class samples of paragraphs from magazine articles or non-fiction books that contain good topic sentences. Students might be asked to explain why the topic sentences are effective.

4. Another technique the teacher may find effective in teaching topic sentences is to give students a well organized paragraph that lacks a topic sentence and ask students to supply the missing topic sentence. Several student samples could be put on transparencies their effectiveness discussed.

5. Following are several additional exercises the teacher may use to reinforce the principles of writing a topic sentence:

Topic Sentence Exercises

a. Some are good topic sentences because they are narrowed by subject and attitude. Others are not properly narrowed, and thus are poor topic sentences. Circle the sentences that are poor and tell why you think so.

1. Summer is full of hope.
2. From the play Julius Caesar, many conclusions about Brutus' character may be reached.
3. Forming good character molds us for life.
4. Germany began with a strong army in W.W. II.
5. In the first year of W.W. II Germany's military machine seemed irresistible.
6. Dad is my favorite.
7. There was nothing that Dad couldn't do.

b. Narrowing a topic sentence by subject and attitude is often sufficient, but sometimes we need to narrow it also by time and place. REWRITE the following topic sentences, narrowing them by time, place, subject and attitude.

1. Walking along a city street is fun.
2. Being alone with nature does things to me.
3. Sports are always interesting.
4. Thinking is rewarding.
5. Brutus was a noble Roman.

6. Marc Antony was a man of many natures.

7. My room is very cluttered.

8. On our trip one place interested me.

9. A child enjoys a book.

10. I have decided one thing.

c. Below is a list of broad subjects. Narrow them and give each an exact attitude or controlling idea. Add time and place restrictions until you have a topic sentence.

Ex. Our neighborhood
On a summer afternoon the vacant lot next door to our house becomes a miniature stadium.

1. Cars
2. War
3. Summer
4. My school
5. Dating
6. Parents
7. Motorcycles
8. Clothes

d. Rewrite the following topic sentences so that they are clear and concise.

1. The knowledge that he possesses in the field of injuries is truly astonishing.

2. Mary Smith holds offices purely for the glory involved and doesn't really work at it.

3. Gertrude's willingness to accept responsibility applies not only to school but also to her home life.

4. The person I am writing about is one of the teachers in this school that is very strict in discipline.

5. Mary shows the trait of conceit quite a bit in school.

Topic Sentence Exercises

In the following exercises decide which sentence you could use as a topic sentence for an answer to the discussion question. If you could use none of the sentences, write one of your own.

1. Discuss one feature of Blackboard Jungle that seems realistic. Why do you think it is realistic?

   a. Blackboard Jungle is a realistic play.

   b. Blackboard Jungle is a play about juvenile delinquents.

   c. I liked Blackboard Jungle.

2. Trace the change in the speaker's attitude in "The Fish."

   a. In "The Fish" a fisherman catches a huge fish, examines it and lets it go.

   b. "The Fish" traces a man's change in attitude from repulsion to respect for the fish he has caught.

   c. In "The Fish" the change is made because the fisherman has seen something so unusual and different that he couldn't bring himself to kill it.

3. Define the frequently heard term, "good grammar."

   a. Everyone, at some time, talks about "good grammar."

   b. "Good grammar" can mean different things to different people.

   c. "Good grammar" is that which communicates easlily and is socially acceptable.

4. Antony's speech to the mob greatly influences their behaviour. State the methods of persuasion Antony uses to inflame the people.

   a. Mark Antony persuades the mob to revenge Caesar.

   b. The people of Rome are encouraged to remember Caesar and to dislike Brutus because of the impact of Mark Antony's speech about honor.

   c. Mark Antony uses words in a manner which makes the people of Rome angry with Brutus.

6. The following is a sample quiz that a teacher may use to check the students' ability to recognize and write adequate topic sentences.

Topic Sentence Test

Which of the following statements are generalizations? Which are specific facts? Which are narrow enough to be developed into paragraphs of 150-200 words? Indicate generalizations with "G" in the first blank. Indicate specific facts with "S" in the second blank. Indicate topic sentences with "TS" in the third blank.

_____ _____ _____A. Jane Eyre was written in the middle of the nineteenth century during the reign of Queen Victoria.

_____ _____ _____B. Few children can eat when excited with the thought of a journey.

_____ _____ _____C. In many Russian stories the same character may have several names.

_____ _____ _____D. Anton Chekhov was educated at the University of Moscow.

_____ _____ _____E. Everyone loves football games.

_____ _____ _____F. Edgar Allan Poe stated that a short story should create a single effect.

_____ _____ _____G. The football game aroused anger in the spectators.

_____ _____ _____H. Most women know nothing about automobiles.

_____ _____ _____I. My sister is unable to cope with the mechanical problems involved in running an automobile.

_____ _____ _____J. Beaver, of the "Leave It to Beaver" T.V. program, is a stereotyped character.

Narrow the following generalizations so that they are suitable topic sentences for paragraphs of about 150 words.

A. Snowfalls are beautiful.

B. Some characters in The Pearl are brave, stubborn and greedy.

C. Friends are interesting.

In the following exercises decide which sentence you could use as a topic sentence for an answer to the discussion question.
If you could use none of the sentences, write one of your own.

A. Discuss the influence of the setting in "Cask of Amontillado."

1. The dark, dank catacombs were an unusual setting.

2. As soon as Montresor took Fortunato into the wine cellar, I knew something was going to happen.

3. The setting in "Cask of Amontillado" was very important.

B. Identify the tone of Antony's line, "And Brutus is an honorable man." Analyze its effect.

1. Antony twists the meaning of honorable.

2. Antony's sarcastic tone in the line, "And Brutus is an honorable man," stirs the crowd to violence.

3. Antony's tone is sarcastic, and he means just the opposite of what Brutus means by honorable.

Rewrite the following sentences so that they are clear and concise.

A. Mildred's willingness to accept responsibility is one factor in making me want to become friends with her, since it is a quality greatly admired by me.

B. The trait that Mr. Dieffer possesses is that he has a good sense of humor.

C. Butch has many traits. The one most connected with him is immaturity.

SECTION C

Every paragraph assignment in tenth-grade units on composition incorporates in the restrictions a requirement for an adequate topic sentence. The teacher should refer to these units for sample assignments, student models, and comments.

IV Unity

10th Grade

B. Developing a Thesis Statement and Controlling the Parameter

Developing a Thesis Statement and Controlling the Parameter

SECTION A

At 10th grade the teacher should introduce the concept of a simple thesis statement. Since the development of a more complete thesis paragraph will be handled in 11th grade, the 10th grade teacher should concentrate on a few basic principles of a thesis statement.

(The parallels between the function of a topic sentence in a single paragraph and the function of a thesis statement in a multi-paragraph theme are obvious and important. Therefore, the student should have a great deal of practice in writing single paragraphs with adequate topic sentences before he attempts a multi-paragraph paper with a thesis statement.)

The 10th-grade teachers should concentrate on the following principles:

1) The thesis statement should be a generalization broad enough to be supported by topic sentences that are also generalizations.

2) The thesis statement should be a generalization narrow enough to be supported by topic sentences that are narrow enough to introduce single paragraphs.

3) The thesis statement should be a generalization that unifies all the supporting topic sentences.

4) If the thesis statement indicates order, the supporting topic sentences should follow this order.

5) The thesis statement should be clear and concise.

Principles No. 1 and No. 2 will lead the student to the crucial questions: "What is a broad enough thesis statement?" and "What is a narrow enough thesis statement?"

Rather than answer these questions categorically, the teacher should help the student learn the process of answering these questions himself. To help in this process the teacher should present the principles of simple topic outlining as he presents the thesis statement.

At 10th grade the outline need only include: the thesis statement, the supporting topic sentences, and a list of concrete details for each topic sentence. By making this kind of an outline, the student can check the scheme for his paper to see if he has followed the preceding principles of a thesis statement.

SECTION B

Bibliography: See 11th grade Unit on the Thesis Paragraph

Procedures

1. The student needs to practice extensively the writing a thesis statement and supporting topic sentences before he actually assigns a multi-paragraph theme. The student needs several days of classwork devoted to writing and evaluating thesis statements. The teacher should

vary the techniques of the class work by using the overhead projector, dittoed exercises and group work.

2. Class activities may begin by the teacher's listing several very general topics on the board: fads, cheating, grades, teen-age music. The teacher may then ask students to make a general statement about these topics. He may then ask them to write topic sentences to support the general statement.

Next he may put some of these on transparencies for class evaluation. The following are student examples:

Student Samples

Thesis Our teenage music of today, although scorned by our parents, fulfills the same needs for our generation as our parents' teenage music did for their generation.

Topic sentence 1. The music of teenage of any generation expresses the emotions of their generation.

Topic sentence 2. The music of teenages of any generation expresses the ideas of their generation.

Comments: Topic sentences No. 1 and No. 2 define the needs that teen age music fulfills; i.e., the need to express emotion and the need to express ideas. But the thesis is too broad. The teacher should help the students to reach this conclusion by following with them the process of pre-writing or outlining. The teacher may ask leading questions and write student's responses on the transparencies. What are some of the emotions that music expresses? What are some examples of music that express these emotions and ideas? When the teacher and students have outlined the paragraphs this far, the teacher may now ask the students to judge whether or not the thesis statement is too broad, whether or not it has lead into topic sentences that are too unwieldy. The class might now suggest a narrowed thesis statement and narrowed topic sentences.)

Thesis Fads in hairstyles jump from one extreme to another.

Topic sentence 1. The shaved head is now replacing the long Beatles haircut in boys' hair fashion.

Topic sentence 2. The boy-cut is now replacing the long, straight style in girls' hair fashion.

Comment:

Probably this thesis as defined by the topic sentences is too narrow, but this conclusion should be reached inductively. Perhaps as the teacher and student work out the outline for paragraph development, the teacher might discover that students know enough detailed information about each topic sentence to develop a full paragraph from it. For the student who can supply enough information to develop the paragraphs adequately, these topic sentences are not too narrow. The student might even be able to revise the thesis by narrowing to:this year's fads in hairstyles have jumped from one extreme to another. Another student who knows less detailed information about current hairstyles might choose to revise his outline by broadening the topic sentences to include the change in hair lengths throughout the 20th century.

The student must learn, then, to evaluate and revise his own writing plan, the thesis statement and topic sentences, after he has thought through the information with which he will develop the plan.

This process of evaluation and revision is the essential lesson for the student to learn.

> Thesis Many students today are forced to cheat because of pressures applied from teachers, parents and his own plans for the future.
>
> > Topic sentence 1. Many parents claim that in their younger days they were perfect students. They want their children to surpass their recollections of perfection.
> >
> > Topic sentence 2. In a family it is impossible for all the children to have the same scholastic attitude.
> >
> > Topic sentence 3. Much pressure is being put on students now for higher education for better paying jobs.

Comments: Although the thesis indicates a three part division for the paper, the student has not followed the plan of the thesis in writing topic sentences. Topic sentence No. 2, as worded, is irrelevant. No mention is made in the topic sentences of the pressures applied by teachers. The student has not understood how to use his thesis statement as a blueprint or master plan for his entire paper.

> Thesis One cause of cheating is the stress parents place on grades.
>
> > Topic sentence 1. Parents always think their children should do better than they do.
> >
> > Topic sentence 2. Parents don't realize how much school has changed since they went to school.
> >
> > Topic sentence 3. Parents want their children to go to a good college.
> >
> > Topic sentence 4. Students want to appear smart to their peers.

Comments: This student has also had problems in developing his thesis with relevant topic sentences. Topic sentence No. 4 is clearly irrelevant. Topic sentence No. 3, as worded, is not relevant, but understood in the sentence is the student's wish to show the parents' reason for stressing good grades. Topic sentence No. 1 is ambiguous. Topic sentence No. 2 deals with another kind of reason for parents' stressing good grades. In none of the topic sentences has he indicated the connection with cheating. The student's problems are probably a result of his own uncertainty about the direction his thesis should take. He should probably re-write his thesis, indicating more clearly the direction for the rest of the paper. For example:

Thesis Parents force their children to cheat by making unreasonable demands for good grades.

Topic sentence 1. Parents demand good grades even from children who do not have academic ability.

Topic sentence 2. Parents demand that children equal the good grades they themselves received in school, even though the children face more difficult subjects and more keen competition than their parents did.

Thesis For the benefit of students and teachers, grades should be eliminated and pass-fail marks should be substituted.

Topic sentence 1. Teachers would have more time to teach if they didn't have to endlessly keep track of grades.

Topic sentence 2. Students would be able to learn for the sake of learning if they didn't have to worry about grades.

Comments: This example might be used for a general review. Encourage students to go through the process of evaluating the thesis and topic sentences by asking the following questions:

1) Is the thesis narrow enough?
2) Is the thesis too narrow?
3) Do the topic sentences define the thesis?
4) Do the topic sentences relate to the thesis?
5) Do the topic sentences develop all parts of the thesis?
6) Do the points made in the topic sentences follow the order set up in the thesis?
7) Is the thesis clearly and concisely worded?

2. From practice with non-literary topics the teacher might then move to more literary topics for practice and evaluation.

For example, the teacher might ask the students to write a thesis-statement and topic sentences about the importance of sentences in The Pearl. From these efforts, the teacher might choose a few student samples to illustrate the problems of narrowing the thesis effectively. He might make a ditto of these for student evaluation.

(From these student samples, students might become aware of the pitfalls of co-ordinate statements as a thesis statement. Unless very carefully handled this form of a thesis statement leads to a too broad statement and an uncertain theme coherence.)

Evaluation of Thesis Statements

Directions:

1) As you evaluate each of the following thesis statements and topic sentences, ask yourself the following questions:

Is the thesis clear?
Is the thesis broad enough so that the topic sentences are generalizations?

Is the thesis narrow enough so that the topic sentences are narrow enough to introduce a single paragraph?
Is the thesis inclusive of all the topic sentences?

2) Choose one thesis statement and topic sentence to re-write.

Student Samples

No. 1 Thesis - Setting in The Pearl is important because it reflects the nature of the events and the lives of the characters.

Topic sentence 1. The description of the water at various times in the story shows the use of setting to reflect the nature of the events.

Topic sentence 2. The simple setting shows where and how the characters live and reflects what kind of people they are.

Comments: The thesis sets up a two-part division which the topic sentences follow. Topic sentence No. 1 and 2 narrow the subject of the thesis. Both topic sentences might, however, define the controlling idea of the thesis more exactly. Topic sentence No. 2 needs more concise wording.

No. 2 Thesis - The setting controls the people of The Pearl by placing limiting factors upon them: the physical structure of the town and surrounding boundaries of the sea, desert, and mountains place certain limits on the people.

Topic sentence 1. The towns are built in such a way as to limit the people's chances by placing extra emphasis on the difference between rich and poor.

Topic sentence 2. The sea limits the poor people's job opportunities and therefore most become fishermen making little money.

Topic sentence 3. The desert and mountains surround the people making it physically very difficult to escape this life and the people are forced to remain in their poverty.

No. 2 Comments - The thesis statement is good. Topic sentence No. 1 clearly relates to the first part of the thesis, but needs more concise wording. Topic sentence No. 2 and 3 sub-divide the second part of the thesis. Probably they are too narrow. They might be combined into one more general topic sentence.

No. 3 Thesis - Steinbeck uses the setting to shape the events, characters and theme of The Pearl.

Topic sentence 1. The setting brings out the basic plot.

Topic sentence 2. The setting helps to further develop the characters.

Topic sentence 3. The setting shapes the theme.

No. 3 Comments - The organization of this thesis statement and topic sentence is mechanically very good. The student might, however, be asked to show how he would develop these topic sentences. Since the topic sentences do not define key words of the thesis: setting, shape, events, characters, theme, the student must be aware of the need to define these words with concrete examples in the paragraph.

3. At this point the teacher may wish to vary the approach by giving students practice in writing a thesis statement to unify several topic sentences.

Valuable discussion could arise from considering in groups the exercise writing thesis statements. In groups, the students might evaluate the precision clarity, conciseness, etc. of their thesis statements.

Writing a Thesis Statement

Set I

1. Kino lives a precarious existence in a brush house with a dirt floor.

2. The manner in which he protects his pearl while still in La Paz is often very animal-like.

3. In his flight through the mountains Kino employs the strategies of a pursued animal.

Thesis:

Set II

1. To Scout and Jem their Aunt Alexandra represents a rigid and hypocritical code of Southern gentility.

2. Miss Stephanie, as viewed by the three children, typifies the gossiping, busy-body neighbor.

3. Miss Maudie comes closest to representing the children's concept of the ideal female adult.

Thesis:

Set III

1. Initially Marty seems reconciled to his bachelor status.

2. The goading of his friends and relatives leads to Marty's meeting a girl he comes to love.

3. Ironically, Marty's happiness with his girl is nearly ruined by the jealousies and fears of those same friends and relatives.

Thesis:

Set IV

1. Although an oath might have proven valuable to the conspirators during later events, Brutus opposes one arguing that as Romans they have a good reason to kill Caesar which is a strong enough bond in itself.

2. His fatal decision allowing Mark Antony to live is based on his belief that the conspirators should be "purgers" and "sacrificers."

3. Permitting Antony to speak at Caesar's funeral is an error springing from Brutus' conviction that Antony is an honorable and trustworthy Roman.

4. Students now might be asked to develop their thesis statement more completely by writing topic sentences of support and details to support the topic sentences.

    a. The teacher might give students a thesis statement and a sample topic sentence with supporting details and ask them to fill in the rest of the outline.

Student Samples

Thesis: Internal conflicts such as desire for status, family tradition, and self-identity cause open conflicts in the play, A Raisin in the Sun.

Topic Sentence 1. The ambitions of various characters from A Raisin in the Sun cause many of the family arguments.

1. Beneatha's determination to be a doctor causes disputes between her, Lena and Walter over money.

2. When Lena finally realized her dream of owning a home, Walter became violently angry. He considered it a ridiculous investment of money.

3. Walter wanted to provide a decent living for his family, so he invested in a liquor store. When he lost the money, he argued with Lena, and Lena argued with Benny.

Topic sentence 2. As a result of family traditions, many conflicts arise between Lena, Beneatha, and Walter.

1. Beneatha and Walter argue in the play because she is overly proud of being Negro and he is ashamed of being Negro. For a while, he was willing to accept money for not moving into an all-white neighborhood.

2. Lena was extremely proud that her husband had been an honest laborer but at the beginning of the play, Walter felt he could only be proud of himself if he wasn't a laborer.

3. Instead of letting Walter make his own decisions, Lena always did what she thought her husband would have done.

Topic sentence 3. Much of the difficulty that Walter experiences is due to a desire to achieve a status for himself.

1. No pride in being a chauffeur.
2. Believes money is the key to acceptance in social grouping.
3. In family, needs to be head of family.

No. 1. Comments - In topic sentence No. 2 the student has done an excellent job of writing a relevant topic sentence and relevant details. Topic sentence No. 3, is relevant to the thesis subject of self-identity. But it violates the basis of classification set up in topic sentence No. 1 _ i.e., it discusses just Walter, while the other topic sentences discuss the internal conflict in terms of several characters.

Thesis: Internal conflicts, such as self-identity, ambition, and family traditions cause open conflicts among characters in the play, A Raisin in the Sun.

Topic sentence 1. Because of Walter's desire for status, he fights his mother and her traditional view of a proper job and family role.

1. Walter has pride in being a chauffeur. His mother feels it respectable because his father was a laborer.
2. Walter wants money for social acceptance - Mother believes love and family life are enough.
3. Walter wants to be head of family - Lena feels she should be.

Topic sentence 2. Because of Beneatha's ambition to become a doctor, she fails to realize the problems of those around her.

1. Overlooks Walter, Ruth and Travis.
2. No one can tell her anything - boyfriend or family.

Topic sentence 3. Mama's conception of family traditions is a major reason why her household is at odds with each other.

1. No liquor.
2. Proud.

No. 2 Comments - The topic sentences are relevant to the thesis and follow the order indicated in the thesis. The suggested supporting details are so sketchy that their relevance and adequacy are difficult to determine. In practical situations when pressed for time, a skilled writer of exposition may work with success.from an outline as feeble as this. But a student who is just beginning to work with outlining and the development of a longer paper should be encouraged to do more complete written planning.

b. The teacher might give students just a title and ask them to write the thesis statement, topic sentences and supporting details.

Thesis: The characters from Animal Farm, written by George Orwell, represent the attitudes of people toward a government.

Topic sentence 1. First, are the persons who openly oppose the present government and suggest a reform.

Example: Major, an old sow, was dissatisfied with the existing order and preached a reform. Major said, "Now, comrades, what is the nature of our life? Let's face it: our lives are miserable, laborious and short." (pg. 18) He then goes on giving a solution, "Only get rid of Man, and the produce of our labour would be our own." (pg. 19).

Topic sentence 2. The next type are the ones who are uncertain or do not care about their government.

Example: The more stupid animals go along with the reform, but do not have any reason for it. Snowball, the dictator, tried to explain who the animals enemies were, formed the slogan, "Four legs good, two legs bad." This slogan was supposed to clear the purpose of Animal Farm, but the lower animals did not understand it.

Topic sentence 3. Finally, are the persons wanting to keep the old order of government, the persons who are satisfied with the government.

Example: Boxer, a horse, was very loyal to the cause. Orwell says, "After his hoof had healed up, Boxer worked harder than ever." (pg. 110).

No. 1 Comments - The student has written topic sentences that are clearly relevant to the thesis. He has defined the controlling idea of the thesis in each of the three topic sentences. His examples are fairly relevant and concrete. Perhaps his example for topic sentence No. 2 might be worded to more clearly exemplify the topic sentence. The examples will need considerable expansion to form complete paragraphs. This is particularly true of the example for topic sentence No. 3.

Thesis: Through his attitude toward killing, Jack's degeneration from civilization to vicious savagery is revealed.

Topic sentence 1. To begin with, Jack is hesitant to kill a living creature.

Example: "They knew very well why he hadn't killed the pig: because of the enormity of the knife descending and cutting into the living flesh: because of the unbearable blood. 'I was going to', said Jack. 'I was choosing a place. Next time — ;' He was ahead of them and they could not see his face." (pg. 27).

Topic sentence 2. When he kills for the first time, he feels a mirthful pleasure in his achievement.

Example: "Jack found the throat of the pig and the hot blood spouted over his hands. After the immediacy of the kill subsided, Jack stood up, holding out his hands. 'Look.' He giggled and flicked them while the boys laughed at his reeking palms. Then Jack grabbed Maurice and rubbed the blood over his cheeks." (pg. 125).

Topic sentence 3. Later, Jack reveals an absence of emotion towards killing human beings.

Example: "After Jack had ordered a hunting dance, Simon, a small boy, runs wildly into the frenzied group.) "The beast, Simon, broke ring. At once the crowd surged after it, pouring down rock, leapt on the beast, screamed, struck, bit, tore. There were no words, and no movement but the tearing of teeth and claws. Presently the heap broke up. Even in the rain they could see how small a beast it was: and already its blood was staining the sand." (pg. 141).

No. 2 Comment: This student's topic sentences are excellent. He has also chosen good, relevant references to the novel for support of the topic sentences.

c. Ask students to make a more elaborate outline and develop one paragraph from the outline. This exercise might be accompanied by student evaluation.

The following samples are a result of student research on early drama. Included is a sample of a student evaluation form that may be used.

No. 1. A unique and important characteristic of early Greek drama is its simplicity. This simplicity is exhibited through language, setting, and theme.

Topic Sentence 1. The language of a Greek play is compressed and concise.

a. as few words as possible
b. no flowery phrases or poetic license in description.

Topic Sentence 2. The setting and costumes in a Greek play are simple and seldom varied.

a. very few props or scenery
b. writers depended on dramatic conventions.
c. all actors wore like costumes.

Topic Sentence 3. The themes dealt with in Greek plays were simple and repetitive.

a. always used "facts" - disdained exaggeration.
b. same stories used again and again, simple.
c. stories dealt with common things.

Paragraph Developed from t. s. 1

The language of a Greek play is compressed and concise. The Greek playwrights attempt to describe events in as few words as possible, believing simplicity is the true beauty of drama. Example: Sophocles has Antigone outline his entire play in one short speech in the Prologue. These playwrights also use simplicity in description, avoiding flowery phrases and using nothing comparable to our idea of poetic license. In Antigone, the sentry's description of the uncovering of Polynices' body is strikingly realistic:

> We swept off the earth that covered the body, and left it a sodden, naked corpse again; then sat up on the hill, on the windward side, keeping clear of the stench of him, as far as we could.

Thus the Greek playwrights used simple language as an effective means of dramatic expression of their ideas.

Comment: The thesis is clear and narrow enough. The topic sentences clearly relate to the thesis and follow the order suggested in the thesis. The phrases that suggest proof for the topic sentences are relevant. When developed into a paragraph, however, they will, in turn, need concrete examples. The paragraph developed from topic sentence No. 1 does offer concrete examples for each supporting phrase.

This student has been able to work successfully from his fairly brief outline. A less skilled student writer, however, might be urged to make a more complete outline, - perhaps a sentence outline, to guide him in writing his complete paper.

No. 2 Thesis statement: Plautus and Terence, the only two important writers of their time, gave comedy a start in ancient Rome.

Topic sentence 1. Plautus developed realistic farces which pleased audiences of all classes.

a. The first Greek comedies performed in Rome aroused little interest. His comedies did succeed in arousing interest.

b. He borrowed from Menander and added a robustness and a comic inventiveness. He mixed horseplay and sentimentality to keep interest.

c. In "Miles Gloriosus" a boastful captain is exposed as a coward. Other typical characters: furious wives, scheming servant, old men in their second childhood, etc.

d. These characters continued in the commedia dell' arte which was popular in Europe as late as 1880. They can still be seen in the pantomimes and Punch-and-Judy shows of present-day England.

Topic sentence 2. Terence developed comedies which pleases audiences of higher class.

a. He imitated Menander and used the same sort of plots as Plautus but he treated them with much more refinement.

b. His carefully contrived plots attracted audiences. His gay, young men were shown as abused by strict, misunderstanding, stingy fathers.

c. Love, marriage, lust and money are recurrent themes of plays such as Andria, Eunuchus, Phormio, and Adelphi.

Paragraph developed from t.s. 2

Plautus developed realistic farces which pleased audiences of all classes. The first Greek comedies performed in Rome aroused little interest but the comedies of Plautus interested street audiences everywhere. He borrowed from Menander and added a robustness and a comic inventiveness which have kept his plays alive today. He mixed horseplay and sentimentality to keep the plot interesting, In "Miles Gloriosus" a boastful captain is exposed as a coward. Other typical characters are the blustering old man, scheming servant, money-hungry citizens, furious wives, rascally slaves and old men in their second childhood. Those characters continued in commedia dell' arte which was popular in Europe as late as 1880. They can still be seen in the pantomimes and Punch-and-Judy shows of present-day England.

Comment: The scope of the thesis is unclear because of the vague phrase "gave comedy a start." In the topic sentences the student has defined much more precisely what he meant by this vague phrase. A rewording of the phrase would improve the thesis and the coherence of the entire outline.

This student has written a more complete outline for his proposed multi-paragraph paper than did student no. 1. But his paragraph developed from topic sentence No. 1 shows that in developing the paragraph he has corrected none of the flaws of the outline. Terms such as "robustness" and "comic inventiveness" remain vague phrases without examples. His paragraph indicates that he might narrow the topic sentence to the subject of stock characters in farces. To make his last statements coherent the student will have to rewrite the topic sentence to include some mention of the appeal these stock characters have to audiences of all centuries as well as to audiences of all classes. (This problem in coherence would point again to the vagueness of the thesis. The question now arises: what does "in ancient Rome" modify?).

The usefullness of the outline is clear from these two samples. It does not need to be a complex straight jacket for the student's writing. But it can serve as a graphic plan which the student can evaluate and revise before he writes and as he writes his paragraphs.

SECTION C

At this point the teacher may actually assign a multi-paragraph paper. The nature of the assignment will, of course, depend upon the class. With slower classes perhaps the teacher should assign a non-literary topic or a highly structured topic as a first theme. Alternate topics may help with diversified classes.

For example, in writing a paper on Silas Marner, a slower student would find less trouble with such topics as: II and III than with V or I from the assignment sheet that follows.

THEME: SILAS MARNER

RESTRICTIONS:

1. Use a good thesis statement based on the concepts we have studied.
2. Use a good topic sentence for each paragraph with concrete details from the novel for support statements.
3. Make sure all topic sentences are relevant to thesis statement and that all support statements are relevant to topic sentences.
4. Use proper transitions from paragraph to paragraph and within paragraphs.

ASSIGNMENT:

Choose one of the following suggested subjects, formulate a suitable thesis and write a multiparagraph theme. Include basic outline and rough draft with final copy.

I. Discuss the changes that occur during the sixteen years that elapse between part I and part II. Consider the evidence in the characters, their mode of life, the attitudes of Raveloe people for instance.

II. Write a physical description of Silas Marner as he is at the beginning of the novel, as he is during his period of miserliness, and as he is at the end. What features will you choose to emphasize to show the changes in his character?

III. Choose several characters and show how their lives became stunted because of a lack of love—or how love can be a wholesome influence.

IV. The various characters in Silas Marner help to create a picture of society in early 19th Century England. Discuss this proposition by recalling what social classes are included and some of the characteristics of each.

V. Discuss how the statement, "Wrongdoing carries within itself the germs of its own punishment," applies to Silas Marner.

Student Sample No. 1: Through the characters of Silas and Eppie, George Eliot in the novel, Silas Marner, shows how love can be a wholesome influence.

With the coming of Eppie, Silas Marner's entire life was drastically changed. Before Eppie came Silas had withdrawn almost completely from the outside world. He stayed at his loom and wove all day. He never stirred from his cottage to visit other homes, and he never had others in. As he had lost all faith in God as well as in man, Silas never attended church. He would much rather stay indoors and count his money. However, when Eppie came to him, all this was changed. Silas now had something he could love. Emotions which had long lain unused, were aroused. He regained faith in man and God. At Dolly Wintrop's suggestions he had Eppie christened and he himself began a regular church attendance. He had a desire to do only what was right for Eppie: he no longer thought only of himself. The money that he received from his weaving he used only to buy things for Eppie.

Eppie's life was likewise influenced by the fact that she knew only love since her arrival at Silas's home. Silas loved Eppie so greatly that he kept her sheltered from all the evils of the outside world. Eppie, therefore, grew up unhindered by these evils. She knew nothing of hate, and she thought only good of people. As Silas was unselfish and thought only of Eppie, Eppie also was unselfish and thought only of Silas. Her only desire was to serve him. Eppie actually waited on Silas and did most of the work in the house. Since she was doing something good for Silas, and did it out of love, she never minded the work she did. Through the character of Eppie, George Eliot has also shown that "work is love made visible." Truly, in the case of Silas and Eppie, love was a wholesome influence.

No. 1 Comment: The thesis is clear once narrowed enough. The topic sentences of the two paragraphs are relevant to the thesis and follow the order of the thesis.

Paragraph No. 1 develops the topic sentence with concrete proof of the topic sentence. Paragraph No. 2 begins with some good transitional devices. This paragraph fails to develop the topic sentence, however, on an adequate level of concreteness.

Silas Marner Changes

Student Sample No. 2: Throughout the novel, Silas Marner's physical description went through various changes which reflected transformations in his character.

At the beginning of the novel, Silas had the appearance of a trusting man. His pale expressionless face and stiff limbs suggested a lonely man who went out little socially and had little contact with people. Ever since he had been wrongly accused of stealing money in Lantern Yard, he had lost faith in people. His eyes were like those of a dead man. He had an innocent gaze which belong to his brown projecting eyes. One of Silas' problems was that he had too much trust in people. He had the look of trusting simplicity in his face. His stooped position had come from the constant carrying of the heavy bag which he carried on his back. The stooped appearance also suggested that he no longer had any self pride.

During his period of miserliness, Silas' life consisted mainly of weaving and hoarding. During this time his figure became even more bent because he was constantly bending over his money counting it on his bench. His eyes used to look trusting, looked as if they had been made to see only tiny things you had to hunt for. This was from stacking and counting the money. The money had become the most important thing to him in his whole life and helped him to forget his loneliness and unhappiness. Silas became very withered and yellow. Simply weaving and hoarding, he came into no contact with people or with nature unless he happened to be delivering a finished piece of linen.

At the end of the novel, Silas had changed greatly in heart and had the appearance of an old man. His large brown eyes saw further than before when he had sat squinting and counting his money. His eyes had happiness in them. No longer did he feel the emptiness in his heart because Eppie had made him into a new person. Even though Silas' shoulders were bent, he had more self-pride and confidence in himself. Eppie had opened up a whole new world for him like visiting and chatting with people and attending church. Also, Silas and Eppie loved each other and were inseparable. Silas had white hair compared to the curly auburn hair of Eppie.

No. 2 Comment: The thesis statement is clear, predicating a chronological order for the paper. Various changes and transformations are perhaps unnecessarily vague. They might be narrowed here in the thesis statement. If, however, these phrases are adequately defined in the topic sentences and supporting paragraphs, the thesis statement is adequate.

Topic sentence No. 1 follows the chronological order suggested in the thesis and defines one stage of Silas' physical appearance and character.

Topic sentence No. 2 follows the chronological order. But here the relevance to the thesis breaks down. Although a stage of character development is mentioned, miserliness, no mention is made of the physical appearance that reflects the character trait.

Topic sentence No. 3 again fails to relate clearly to the thesis. Greatly in heart probably is meant to relate to the character traits mentioned in the thesis, but the phrase is vague. The compound sentence structure makes the relationship between the appearance of Silas and his "change in heart" unclear.

The student author needs to revise his topic sentences to include in each topic sentence a physical description and a character trait that the physical appearance reflects for each stage of Silas' development.

After making the topic sentences more relevant to the thesis, the student might then be able to check the details within his paragraph for their relevance. For example, the final sentences in paragraph No. 3 don't show the relation between physical appearance and character: they merely list activities and physical descriptions.

THESIS STATEMENT	GRADE:		
	Yes	No	Explanation
1. Narrows the subject			
2. Includes all the material			
3. Contains the order for the theme			
TOPIC SENTENCES	GRADE:		
1. Relate to the thesis			
2. Narrow the thesis			
3. Present a generalization			
4. Worded clearly			
OUTLINE	GRADE:		
1. Contains accurate information			
2. Contains adequate information			
3. Contains relevant information			
PARAGRAPH DEVELOPMENT	GRADE:		
1. Related to t.s. and thesis			
2. Contains accurate information			
3. Develops material adequately			
4. Contains transitions			

IV. UNITY

11th Grade

A. Unify a Paragraph by Making Major and Minor Supports Relevant to the Controlling Idea of the Topic Sentence.

SECTION A

Work on paragraph unity in the tenth grade (and hopefully the years before) has concentrated on narrowing down the initial topic sentence to a clearly stated controlling idea or attitude and then seeing that every supporting statement in the paragraph is clearly relevant to the stated controlling idea. The eleventh grade continues work on the controlling idea of the topic sentence but further develops the idea that support may be thought of in terms of *major* elements which directly support the controlling idea or *minor* elements which directly support major elements and also support the controlling idea.

Eleventh grade students must become thoroughly familiar with the techniques required to achieve unity in their paragraphs. Upon such familiarity hinges their entire success with written expository expression. How students acquire these techniques may certainly vary. There is in no way - probably no sure way. Experienced teachers have undoubtedly already found and are continuing to use their most effective methods. An inexperienced teacher or someone unfamiliar with the composition program in the St. Louis Park Public Schools may need a more clearly directed approach. For him, the following daily procedures, sources of materials, assignments and suggestions are included.

SECTION B

Bibliography

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4. Glatthorn, Allan A. Fleming, Harold, and Warriner, John E., *Composition: Models and Exercises 11*, Chicago, Harcourt, Brace and World, Inc., 1965, pages 3-31.

*5. Ostrom, John, "Paragraph Unity," *Better Paragraphs*, San Francisco, Chandler Publishing Company, 1961, pp. 1-11.

6. Warriner, John E. and Mersand, Joseph, *English Grammar and Composition 11*, Chicago, Harcourt, Brace and World, Inc., 1958, pp. 359-373.

*The best and most frequently used text. Available for all teachers.

Procedures

1. All good paragraphs are unified. A paragraph is said to be unified if every sentence in it contributes to a common goal and develops

a single clear idea.

The most important sentence in a unified paragraph is the topic sentence, dominated by a controlling idea. The topic sentence with its controlling factor expresses the unifying idea of the paragraph and makes this idea clear to the reader. Although the topic sentence is commonly found at the beginning, it can be used effectively elsewhere inthe paragraph. A beginning student of expository writing (and nearly all high school students should be considered beginners) should, however, begin his paragraph with a topic sentence. Placing the main idea first contributes greatly to more logical, unified paragraphs.

The most common fault in writing a "unified" expository paragraph is perhaps a vague, general central idea or none at all. For the beginning writer there is danger in suggesting that he depend upon the entire topic sentance. The subject of a single paragraph must be a rather narrow - limited. Therefore, each topic sentence must contain a controlling idea, a definite word, phrase, or clause that clarly points out the most important aspect of the paragraph.

To achieve complete paragraph unity, all of the other sentences in the paragraph must support the controlling idea in the topic sentence by using facts, examples, illustrations or reasons. Every major supporting statement in the paragraph must be a direct and definite explanation of the controlling idea stated in the topic sentence. Every minor supporting statement should explain its major statement in terms of the controlling idea. All material which does not contribute to the validity or pertinence of the controlling idea must be rejected.

In lengthy paragraphs the last sentence frequently restates the main idea of the topic sentence. Slightly different words will be used, but the purpose of the restatement is to summarize a lengthy, complex idea. Sumh a summarizing statement, called the clincher sentence, usually brings the paragraph to an effective conclusion.

John Ostrom in Better Paragraphs states the importance of paragraph unity very effectively:

> Unity in the paragraph is essential to good writing. It calls for clear thinking and a definite plan of organization. To make sure your paragraphs are unified, you should begin each one with a topic sentence and a controlling idea. All your major supporting statements should go directly back to the controlling idea. All minor supporting statements should further explain the major supporting statements and the controlling idea at the same time. Applying the "because" test throughout the paragraph is one sure way of achieving unity. If the topic sentence has a compound controlling idea, you must develop each part.

2. The following suggested steps for studying paragraph unity should give thorough coverage to the unit. Some steps require more time than others, but careful planning should make the

assignment fit the teacher's anticipated time limit. Since grammar and composition texts vary from teacher to teacher (sometimes from class to class), some of these steps will vary according to the sources of materials available. Then, too, in these steps only a little consideration has been given to the integration of the students' composition study with their study of individual selections in American literature. It is expected, however, that most composition assignments will be based upon the literature study. Any literature unit can, with a little ingenuity on the teacher's part, be used as the basic material source for the study of paragraph unity and topic sentences. It is a most practical approahh; one reinforces the other. (Two examples of how this might be done are included in Section C.) All of the texts mentioned in the bibliography abound with excellent useful models. Furthermore, the day following a written assignment the teacher will be flooded with samples. He should make use of them via the board or the overhead projector. Students profit considerably from discussion of their own and their classmates' written work.

Step 1

Begin the study of paragraph unity by assigning pages 1-3 in John Ostrom's Better Paragraphs.. Read and discuss with the students the examples of recognizing and fixing the controlling idea. Teachers may wish to assign some of the exercises on page 3 of Better Paragraphs and supplement this material with original sentences based upon their present literature unit. The following day these sentences could be projected on the classromm screen from the overhead projector and the class could discuss and rewrite some of these sentences. Their revisions would depend upon how clearly the controlling idea had been stated in the original sentence.

Step 2

Assign pages 35 and 36, OR1, "The Topic Sentence," in William Coyle's Paragraphs for Practice. Allow a brief time for individual completion of the assignment; then discuss each example with the class. Ask class members to explain the weaknesses of the unsatisfactory topic sentences. Identify the controlling idea in each good example.

Step 3

Assign pages 4-6 in Ostrom's Better Paragraphs. Read and discuss with the class the material on major and minor support of the controlling idea. Stress the "because" approach. Give the students additional practice in recognizing and writing topic sentences with controlling ideas and major and minor supporting statements by doing all or some of the following activities, depending upon the students' needs:

A. Read and discuss pages 7 and 8 of Ostrom's Better Paragraphs.
B. Assign parts C and D of "Exercises," page 6, of Better Paragraphs.
C. Assign OR4, "Paragraph Unity," page 43 of Coyle's Paragraphs for Practice.

D. Assign OR5 and/or OR6, "Paragraph Plan," pages 45 and 47 of Coyle's Paragraphs for Practice.

E. Read and discuss with the class pages 359-362 in Warriner's English Grammar and Composition 11.

F. Read and discuss with the class pages 47 and 48 in Corbin and Perrin's Guide to Modern English.

G. The most practical assignment would be an original composition. Assign a short original composition based upon the class' present literature unit. Require a specific number of major and minor supporting statements. Have the students underline, number or letter their sentences for easy identification (underline the controlling idea in the topic sentence, label all major supporting statements with capitals M.S., all minor support with lower case m.s.) Collect the assignment the following day. Using the overhead projector or the blackboard, disply selected samples to the class, discuss the affectiveness of some sentences and the deficiencies of others. Urge the students to suggest changes in poorly constructed examples. Return the papers and assign the students to small groups. Instruct them to revise any poorly constructed topic sentences, controlling ideas or major and minor supporting sentences. Group carefully. The purpose of grouping is to give the student who does poorly the benefit of instruction from a student who does well. This frees the teacher from petty concern; he can concentrate on the major composition problems. Then, too, time is used more efficiently.

Step 4

Students should by now be quite familiar with the simpler and more basic aspects of paragraph unity. Three or four different writing assignments stressing controlling ideas and major and minor support will increase the students' skills in handling organization problems. Once the teacher feels that the students are sufficiently competent in handling the basic elements of paragraph unity, he can proceed with some of the following:

A. Read and discuss "The Compound Controlling Idea," pages 9 and 11 of Ostrom's Better Paragraphs. Study the sample paragraphs on pages 10 and 11 of Better Paragraphs. Decide with the class whether each one has a controlling idea and whether or not the major and minor supporting statements perform their function.

B. Read and discuss with the class pages 48-55 in Corbin and Perrin's Guide to Modern English, Upper Years. Study the techniques of supplying details through use of facts, examples, illustrations or reasons. The teacher should give a specific writing assignment (based on the class' current literature unit) which employs these techniques.

C. Read and discuss pages 362-373 in Warriner's English Grammar and Composition 11. This assignment could replace item B for it too states the techniques of supplying details in well-organized paragraphs. Study the models contained in the text and assign original one-paragraph compositions which have their basis in the current literature unit.

D. Read and discuss with the class models in Glatthorn, Fleming and Warriner's Composition: Models and Exercises 11. Numbers 7 (page 11), 8 (page 13), 10 (page 16), 13 (page 19), and 15 (page 22) are particularly good. Direct students to find similar good examples in their history or science texts. Have the students read aloud some of these examples and discuss their effectiveness.

E. Read and discuss Francis Christensen's "A Generative Rhetoric of the Paragraph" in The Sentence and the Paragraph.

Step 5

Exercises OR7, 8 and/or 9, pages 49, 51 and 53, in Coyle's Paragraphs for Practice might be useful in testing the student's knowledge of paragraph unity. They might also be used as review for the entire unit on paragraph unity.

SECTION C

Teachers should give several specific one-paragraph assignments which stress the controlling idea and supporting statements. All assignments should be based on the class' current literature unit. These assignments could be spread out over a five to seven week period. The more students write, the more skillful they will become. Eventually, of course, the writing assignments will be emphasizing other aspects of composition (transitions, coordination and subordination, parallelism, comparison and/or contrast, etc.) but students must never be allowed to forget the importance of good topic sentences with effective controlling ideas and logical major and minor support.

After the students have accumulated four or five one-paragraph compositions in their writing folders, teachers should schedule conferences with each of his students. These conferences can be scheduled before or after school, during the student's study period (if it coincides with the teacher's composition or preparation period), during the homeroom period, or during the class period while other students are engaged in another activity. The purposes of the student-teacher conferences are (1) to review his composition work to date, (2) discuss his major composition problems, (3) make specific suggestions for improvement, and (4) anticipate further composition problems. Such student-teacher conferences are valuable because they help to eliminate repeated composition errors, the student gains more confidence in writing if he knows exactly what he is doing wrong, and it encourages those who might be too shy to speak up in class to seek solutions to their writing difficulties. A second or even third student-teacher conference may be necessary later in the year.

Following are two samples of assignments that might be given on this writing area during a study of metaphysical poetry and colonial American literature. Similar assignments might, of course, be worked out for any literature unit.

Composition Assignment I

The following ideas are taken from the class materials given on the nature and purposes of metaphysical poetry. They are not in complete sentence form and the order of the statements is scrambled. You are to decide which would be major statements and which would be minor explanations of them and to use these statements to write one smooth, unified paragraph. Two of the statements are not on the topic--cross them out. You are to word your own topic sentence for the paragraph.

1. Metaphysical poetry deals with a broad subject like love or God.
2. It is difficult poetry.
3. It appeals primarily to the intellect.
4. In it God is Wrathful.
5. It relates the broad subject with which it deals to common, homely images or conceits.
6. No phrase can be slurred over without loss of meaning.
7. To read metaphysical peotry requires all one's mind and all one's attention.
8. Metaphysical poetry is very emotional.
9. Metaphysical poetry prepares us for modern poetry, for modern poetry is also difficult and intellectual.
10. Metaphysical poetry is full of conceits.
11. A conceit is a kind of high flown or artificial comparison or figure of speech.
12. In a metaphysical sense, this comparison is extended or carried out in great detail.

STUDENT SAMPLE FOR ASSIGNMENT I

Metaphysical poetry is difficult. This type of poetry deals with a broad subject like love or God. It then relates the broad subject with which it deals with a common homely image or conceit. A conceit is a kind of high flown or artificial comparison or figure of speech. In a metaphysical sense, this comparison is extended or carried out in great detail. Metaphysical poetry is full of conceits. No phrase can be slurred over without loss of meaning. Consequently, it appeals primarily to the intellect. To read it requires all of the mind and attention. Metaphysical poetry is a preparation for modern poetry, for modern poetry is also difficult and intellectual.

T.S.	2
M.S.	1
m.s.	5
M.S.	10
m.s.	11
m.s.	12
M.S.	7
m.s.	8
m.s.	6

Metaphysical poetry is difficult poetry. It appeals primarily to the intellect. This poetry deals with a broad subject like love or God. However, it relates the broad subject with which it deals to common, homely images or conceits. Metaphysical poetry is full of conceits, which are kind of high flown or artificial comparisons or figures of speech. In a metaphysical sense, this comparison is extended or carried out in great detail. The reading of metaphysical poetry requires all your mind and your attention. This poetry is very emotional. No phrase can be slurred over without loss of meaning.

M.S.	1
m.s.	5
m.s.	11
m.s.	12
M.S.	10
m.s.	6
m.s.	3
m.s.	7
M.S.	9

SAMPLE COMPOSITION ASSIGNMENT II

Listed below are 12 statements about the Puritans, based on our class discussion and reading. They are in scrambled order but make up the material for a unified paragraph (except for 2 statements). Re-arrange the statements into a unified paragraph--some rewording may be necessary. Put this in regular composition form. Put the numbers of the statements which you use into an outline of major and minor supports at the bottom of this sheet.

1. The Puritans' religious ideas were the basis of their desire for education.
2. In order to live in a state of Grace they must know and live by the law.
3. They believed sinners must be elected to Grace if they are to be saved.
4. Man is predestined to his fate--sin.
5. The Bible was the only source of law and knowledge.
6. The Devil is a real being to the Puritan.
7. Man is born sinful.
8. In order for each man to know and so live by the law (Bible), he must know how to read and write.
9. Living for the next world--not the earthly one.
10. One of our most lasting democratic concepts came from the Puritans--free public education.
11. So their emphasis was on an intellectual life rather than a physical or material one.
12. Their effect has been greatly felt in the development of our literature.

STUDENT SAMPLE FOR ASSIGNMENT II

One of our most lasting democratic concepts came from the Puritans--that of free, public education. The Puritans' religious beliefs were the bases of their desire for education. They believed in living for the next world, not this one, consequently, their emphasis was on an intellectual life, rather than a physical or material one. The Puritans also believed that man is predestined to his fate, which is sin. Therefore, all men are born sinful. Only those elected to a state of Grace could be saved from sin, and in order to remain in a state of Grace, men must know and obey the law. To the Puritans the Bible was the only source of law and, thus, knowledge. Then in order to know and live by the law (the Bible), men should know how to read and write.

T.S.	10		
M.S.	1		
m.s.	9		
	11		
M.S.	4		
m.s.	7		
M.S.	3		
m.s.	2	or	MS 3
	5		MS 2
	8		MS 5
			MS 8

IV. UNITY

11th Grade

B. Unify a Multi-paragraph Paper by Following the Order and Plan Specified in the Thesis Paragraph

Unify a Multi-paragraph Paper by Following the Order and Plan Specified in the Thesis Paragraph

SECTION A

The tenth grade has worked on the concept of the simple thesis statement, its proper dimensions, and its relationship to the topic sentences of the paper. The eleventh grade needs to review considerably this fundamental concept before proceeding to the thesis paragraph. Furthermore, much of the work at tenth grade has been in B. Section, or the developing of the concept through shorter, specifically designed exercises, whereas at eleventh grade more of the work is in the C Section, or actually developing the thesis paragraph and multi-paragraph paper.

Developing a thesis paragraph cannot, of course, be isolated from the building of the total structure of the essay, since the primary function of the thesis paragraph is to limit the topic by means of a fully defined point of view and a clear idea of the points to be made.

SECTION B

Bibliography

1. Glatthorn, Allan A. and Fleming, Harold, Composition: Models and Exercises 11, Harcourt, Brace and World, 1965, Section 4, Exposition.

2. Guth, Hans P., A Short New Rhetoric, Belmont, California, Wadsworth Publishing Company, 1964, pp. 299-300 and pp. 308-314.

3. Halverson and Cooley, Principles of Writing, New York, The MacMillan Company, 1965, pp. 217-219 and pp. 225-230.

4. Laird, Charlton, A Writer's Handbook, Boston, Ginn and Company, 1964, pp. 242-248.

5. Paragraphs for Practice, Rinehart English Workbook.

6. Payne, Lucile Vaughan, The Lively Art of Writing, Chicago, Follett Publishing Company, 1965, pp. 46-54.

7. Warriner, English Grammar and Composition, Grade 4, New York, Harcourt, Brace and World, 1958, pp. 380-404.

Procedures

1. Perhaps the best analogy for the thesis paragraph would be that of a funnel, where the subject is introduced broadly and interestingly and comes to a restricted point that can be handled adequately in the space available. Thus, much work must be done on stating the thesis. Secondly, the thesis paragraph includes definitions or explanations of any unusual terms used in the thesis.

   The thesis paragraph should on occasion do more than announce and limit the subject. It should reveal the organization of the essay to follow. Whether the writer does it subtly or obviously, revealing the plan has several advantages. For one thing, it makes the reader's job easier. Another thing is that the initial indication of plan simplifies the writer's task because he can assume that his readers know the general organizational pattern of his essay and he can avoid elaborate transitions. On the whole, it seems wise to indicate a plan in papers that are relatively long and which divide into several parts--term papers, for example. The briefer, less formal, simpler English essay is not as likely to require an indication of plan in its beginning paragraph, though here the student must be guided by his subject, purpose, and the reader. When it is necessary to indicate a plan, it should be done as unobtrusively as possible.

2. Reviewing the Concept:

   a. The first four chapters of Payne's The Lively Art of Writing present a simple approach to developing a thesis statement. This might be read and discussed.

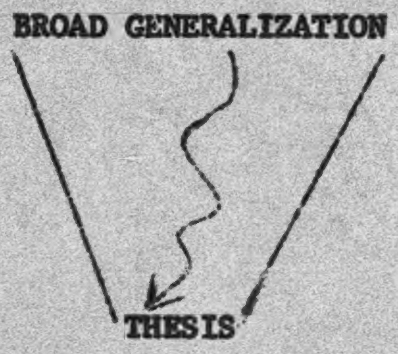
   b. Exercises on converting a subject into a thesis:

      1. Chapter 1 "Thesis" from Sheridan Baker's The Practical Stylist. This may well be mimeographed and distributed. It argues for "about-ness" to put an argumentative edge on the subject. On pp. 18-20, Baker presents an interesting concept of the beginning paragraph as the funnel paragraph.

BEGINNING PARAGRAPHS: THE FUNNEL

State your thesis at the end of your beginning paragraph. Your beginning paragraph must contain your main idea, and present it to best advantage. Its topic sentence is also the thesis sentence of your entire essay. The clearest and most emphatic place for your thesis sentence is at the end--not at the beginning--of the beginning paragraph. If you put it first, you will have to repeat some version of it as you bring your beginning paragraph to a close; if you put it in the middle, the reader will very likely take something else as your main point--probably whatever the last sentence contains. The inevitable psychology of interest, as you move your reader through your first paragraph and into your essay, urges you to put your thesis last--in the last sentence of your beginning paragraph.

Think of your beginning paragraph, then, not as a frame to be filled, but as a funnel. Start wide and end narrow:



If you wished to show that Mozart's superiority lay in putting musical common-places to new uses, for instance, you would want to start at some small distance back from that point. You would start almost anywhere, but you should certainly start with some innocuous and peaceable proposition:

"Mozart is one of the great names in music" or "Everyone likes the familiar" or "Music undoubtedly has charms for everyone." Your opening line, in other words, should be innocent, acceptable, and inoffensive, something to which all readers would agree without rise in blood pressure. (Antagonize and startle if you wish, but beware of losing your friends and of making your thesis an anticlimax.) Therefore: broad and genial. From the opening pleasant generalization you move progressively down to particulars. You narrow down: for example, from all music, to eighteenth-century music, to eighteenth-century musical commonplaces, to Haydn and Mozart, to Mozart, to "the surprising turn and depth Mozart gives to the most conventional of musical phrases" (your thesis). Your paragraph might run, from broad to narrow, something like this:

> All people, even the tone-deaf, like some kind of music, and the old and familiar is usually the most appealing. For modern listeners, the eighteenth century usually represents this kind of comfortable familiarity--undemanding, pleasant, and commonplace. Indeed, eighteenth-century music developed and used a number of musical commonplaces. Composers were all working in the same style, tonality, and phraseology, and they often sound very much alike. Many people will say, for instance, that Haydn and his musical heir, Mozart, are as like as two peas. But Mozart far outdid his master. He used Haydn's conventions, but in those very conventions he found new expressive power. Indeed, Mozart's genius may be said to lie in his ability to use the commonplace but to make it continually surprising, fresh, and deep. We get the old with the ever surprisingly new.

Now, that paragraph turned out a little different from what I anticipated. I even found myself violating my rule of placing the thesis last. I went one sentence further for emphasis and for coherence with the first sentence. But it illustrates the funnel, from the broad and general to the one particular point, which is the main idea, the thesis. Here is another example:

> Everyone likes a garden, even if for nothing more than a look in driving by. As man put down paving stones and discovered cement, he also discovered that he needed a little space for something green and growing. However much he may like the comfort of a house and the security of a city, he cannot completely cut himself off from nature. Even the tenement dweller will devise his window box. And suburbia represents a kind of mass movement into the lawns and shrubbery. But few of the onlookers ever realize how much work a garden can be.

---taken from The Practical Stylist
by Sheridan Baker

2. Paragraphs for Practice, pp. 35-36, on narrowing topics to fit specified lengths.

c. Laird's A Writer's Handbook has a good section on limiting a topic, pp. 242-248. The exercises are good on page 247.

d. In Warriner, pages 380-381 and 398-404, are some broad topics for compositions. The class could orally practice reducing these broad areas to possible thesis statements.

e. The teacher may present a series of transparencies in which the topic is successfully narrowed down to a manageable size for a short paper. Students, of course, should do the narrowing down in these exercises, not the teacher.

STATING THE THESIS

In a short paper, you will do well to limit yourself to one major point that can be fully explained, illustrated, and supported in the space available. This statement of the central idea is called the thesis sentence.

Topic: Education in America
Too Vague: High school education in St. Louis Park
More Clearly Focused: English program for gifted student at St. Louis Park.

Topic: Life in Suburbia
Too Vague: A modern suburb is an exciting place to live.
More Clearly Focused: Modern suburbs have kept alive the American tradition of being a good neighbor.

Topic: Modern children
Too Vague: Today's children are spoiled.
More Clearly Focused: Grade school teachers lack the means of disciplining their students.

f. In Composition: Models and Exercises, Glatthorn and Fleming, Harcourt Brace and World, 1965, there is a good sample piece of exposition by John A. Kauwenhoven in "Skylines and Skyscrapers", pages 135-139, which shows an introductory paragraph beginning with a broad generalization and concluding with a sentence stating the thesis of the paper.

g. Paragraphs for Practice (Rinehart English Workbook, OR 2, page 37) contains a fairly good exercise for developing a brief thesis statement when given a set of topic sentences. For example:

Mark Twain's Early Life

Thesis Sample (supplied by student): Twain's boyhood in Hannibal, Missouri, his career as a pilot on the Mississippi, two-weeks' soldiering in the Confederate Army, and years in Nevada and California gave him material which he later used in his writings.

A. Twain's boyhood in Hannibal, Missour, gave him the knowledge of life in a frontier village that he used in books like Tom Sawyer.

B. As a pilot on the Mississippi, he learned the river and observed many colorful characters, whom he later introduced into his writings.

C. A few weeks in a Confederate guerrilla troop, which he described in "A Campaign That Failed", left him with lifelong scorn for Southern romanticism.

D. His years in Nevada and California furnished material for his first success, the jumping frog story, and for much of his later work.

The teacher may supply sentences from current units: This is a good way to get across important learning material about the unit.

SECTION C

Assignment I: Impromptu Book Report

This assignment is an impromptu book report upon some work by a 20th Century American author selected by the student from an assigned outside-class reading list. The book presumably has been completed at the inception of the writing assignment (See author list, pages 367-368 of Standard Curriculum Guide).

DEVELOPING A MODEL FOR THE ASSIGNMENT

The Scarlet Letter will be used as the book from which the instructor will work out a model in class based on the criteria for the assignment.

Step 1: Distribute the dittoed "Book Report Topics from which to Develop a Thesis." The teacher will adopt "Insight Question #3 from the ten general statements given the students and work it into a thesis statement and paragraph.

Step 2: The instructor will put the Basic Structure model on the overhead projector.

Step 3: He next will compose three topic sentences for his outline and put them on the board or overhead projector. He will then draw out from the class specific illustrations from the book which could be used to round out the topic sentence generalization. See the following samples of the three steps.

STEP k

BOOK REPORT TOPICS FROM WHICH TO DEVELOP A THESIS

Below are ten ideas which you are to consider in relation to the outside reading you have done for the assigned book report. You will be assigned impromptu one of the questions on your book by the instructor. Be prepared in general outline to write on any that fit your book.

Topics

1. In what way does this book give the reader any special understanding of human psychology--of how people think and act? Are factors like ambition, greed, hate, love or the will to serve others seen as influencing people?

2. Why do you approve or disapprove of people's behavior and of their attitudes toward life as seen in this book?

3. How does the book deal with questions of right and wrong? Is any light thrown on moral, ethical, or spiritual problems? Do you agree with the stand taken in the book?

4. What is shown of the influence of environment, luck, and other forces in shaping a person's life?

5. Many authors are concerned with social problems and evils; for instance, the over-emphasis on money in American life. Is any problem of that kind given attention by the author?

6. What larger understanding of the world--geographic, scientific, political, historical--can grow out of reading this work?

7. What new ideas or what clarification of your old ideas came to you from reading the book?

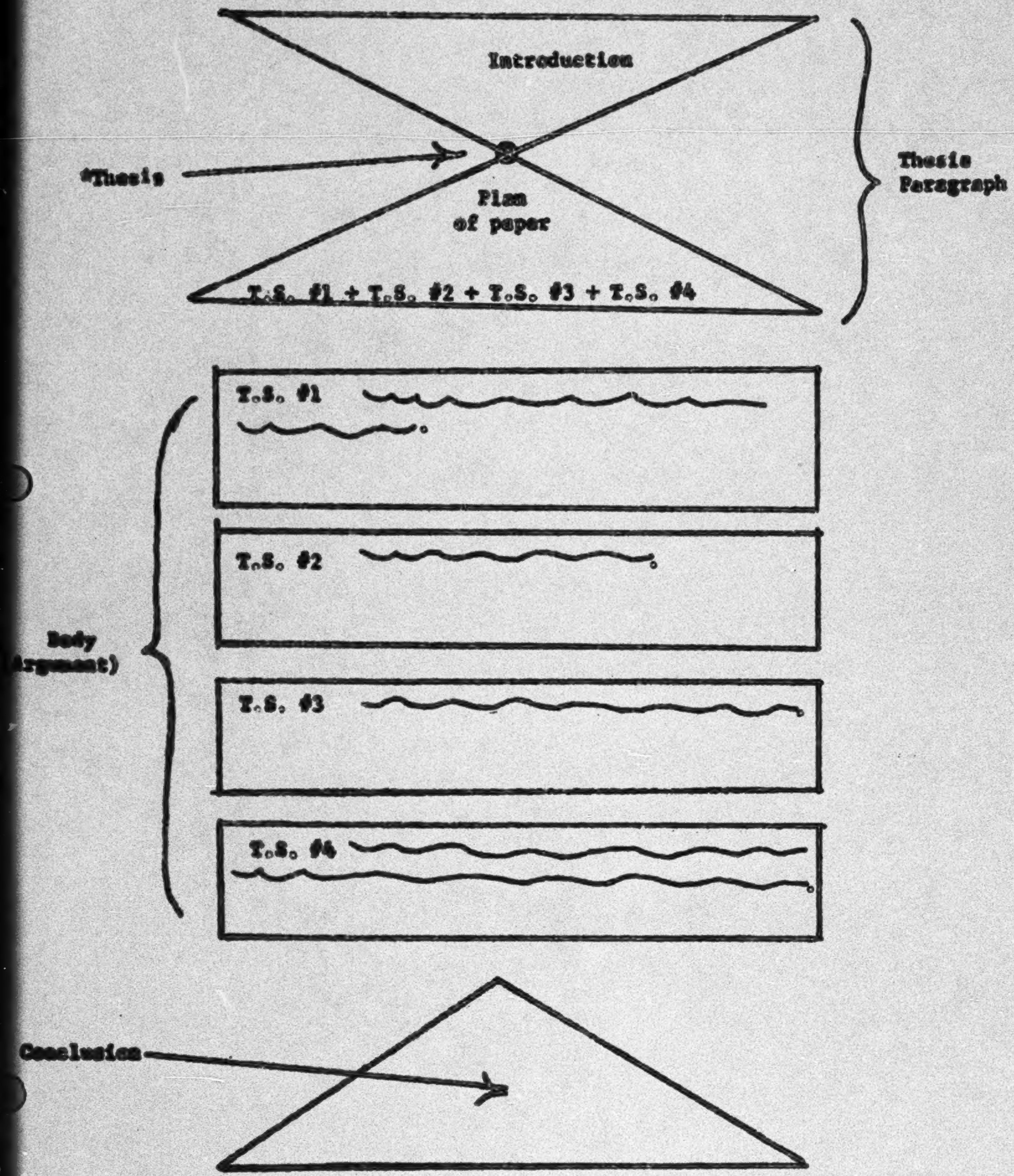
8. The good or evil in a person's life sometimes grows out of the strengths or weaknesses, the virtues or defects, in his character. How is this true of any character in your book?

9. How do you like the author's style of writing? Specifically, what characteristics of his style do or do not appeal to you?

10. The point of view from which an author chooses to tell a story is often of major interest. How does the perspective from which this story is told affect its meaning for you?

Step 2

Think of yourself as a builder. And think of your essay as a *structure*. This basic structure is illustrated below.


Introduction
*Thesis
Plan of paper
T.S. #1 + T.S. #2 + T.S. #3 + T.S. #4
Thesis Paragraph
T.S. #1
T.S. #2
T.S. #3
T.S. #4
Body (Argument)
Conclusion

STEP 2

Think of yourself as a builder. And think of your essay as a structure. This basic structure is illustrated below.

Introduction

*Thesis ____________

Thesis
Paragraph

Plan
of paper

T.S. #1 + T.S. #2 + T.S. #3 + T.S. #4

T.S. #1

T.S. #2

Body
(Argument)

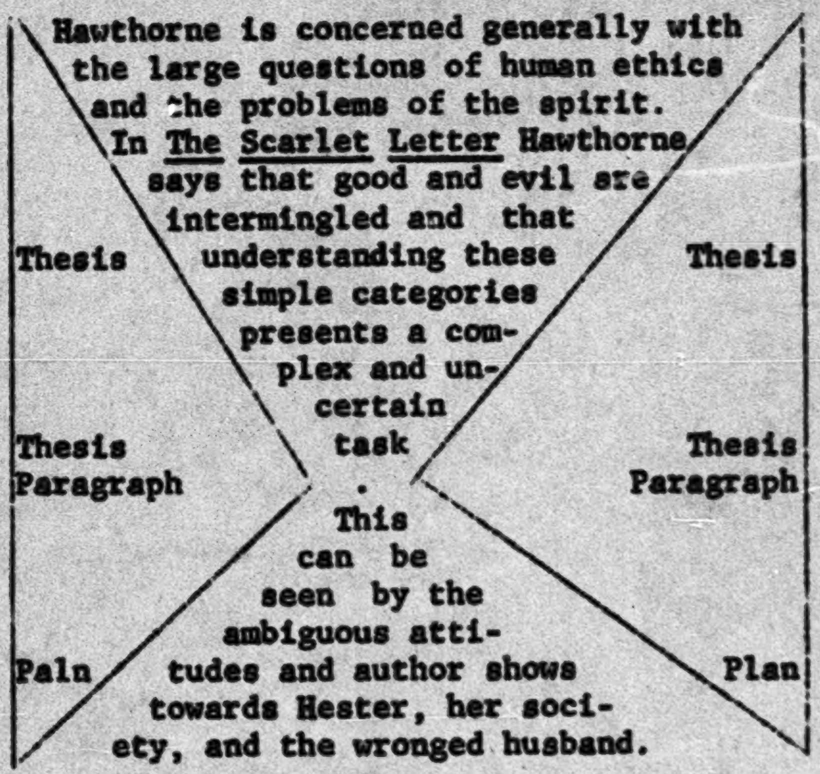
T.S. #3

T.S. #4

Conclusion ____________

Model Assignment

Question #3:



Hawthorne is concerned generally with the large questions of human ethics and the problems of the spirit. In The Scarlet Letter Hawthorne says that good and evil are intermingled and that understanding these simple categories presents a complex and uncertain task. This can be seen by the ambiguous attitudes and author shows towards Hester, her society, and the wronged husband.

T.S. #1 - Although Hester has sinned against society by committing adultery, the motivation for the crime of passion has not been entirely evil.

e.g. Hester follishly led into marriage to man much older. Moreover, he had gone and left her for two years without any word, etc.

T.S. #2 - Society, although justified in punishing Hester, has gone too far and has not shown mercy towards human frailty.

e.g. Scarlet letter. Mother and daughter excluded from society; self-righteousness, etc.

T.S. #3 - Chillingworth shows an initial goodness, becoming evil because he never forgives and loses all human compassion.

e.g. Vows to tortureDimmesdale for as long as he can keep him in his power. Later he knows and suffers from corrosion of his vengeance but cannot rise above it. -- calls it fate and blames Hester and her partner. --"What am I now?... A fiend! Who made me so?" He must accuse himself.

CLASS ASSIGNMENT

1. Students have previously been assigned a book to read from a book list of 20th Century American Authors. On the due date students put the titles of their books on a slip of paper. Before the writing assignment the teacher collects the slips and assigns the appropriate general question from the sheet "Book Report Topics from which to Develop a Thesis".

2. Distribute the assignment sheet for the impromptu book report. Review the stipulations (cf. attached copy).

3. Work through sample on The Scarlet Letter (cf. attached). Analyze student model on the assignment (cf. East Wind, West Wind).

4. Distribute slips with assigned topics. Begin work. Teacher helps individual students with limiting the thesis and making it pointed. Also, he checks students outlines.

WRITING AND REVISION

The teacher should stress the need for time for revision. Teachers should edit and collaborate in the writing process.

Assignment #1

STUDENT ASSIGNMENT FOR IMPROMPTU BOOK REPORT

I. Distribute individual book title slips with the number of the assigned question on it from the ten topics.

II. The following time breakdown is suggested:

Tues.	(20 min.	Thesis and Outline
	(30 min.	Actual Writing in class
Wed.	(25 min.	Complete Writing in class
	(25 min.	Revise and Rewrite

III. Form Restrictions:

A. Limit the Topic. Develop a thesis statement that narrows the broad topic from the topic sheet into a manageable statement. Be certain that the statement takes a specific position and is one for which you can find ample illustration from your book. (Put the number of the question you are answering at the top of your paper.)

B. Thesis Paragraph. In addition to a clear statement of your thesis, the first paragraph must forecast the breakdown of the paper, i.e., the plan of presentation. The title of the book and the author should be worked into the first paragraph also. In this short essay try to keep the introductory thesis paragraph to three or four sentences. Each point in your outline must emerge as a topic sentence in the paper.

C. Body of the Paper.

1. The paper should then contain three or four paragraphs in its body. Each of these paragraphs must begin with a clear topic sentence which is the same as the one on the outline.

2. There must be a word or phrase transition between paragraphs, preferably worked into the T.S.

3. The paragraphs must each be completed by means of illustrations from your book. Use only two or three illustrations per paragraph because of time. Direct quotations are not necessary; paraphrasing is fine.

FOR PRE-ANALYSIS
(inadequate theme)

East Wind, West Wind

East Wind, West Wind, by Pearl S. Buck, points out many ancient Chinese ideas and customs. These customs were the basis of a different way of life that I have never understood before.

Chinese marriage customs were quite different from those of today. The main character of the story, a pretty Chinese woman, was bethrothed to her husband when she was born. She had nothing to say about whom she would marry. Also, she was not allowed to meet her husband until the night of her wedding. After the wedding she went to live with him and was cut off from the the protection of her family forever.

Another distinct custom concerned the birth of children. The wife's purpose in life was to give her husband a male heir. If she could not do this for him he would turn to his concubines. Therefore, many precautions were made to insure the birth of a boy. Hoping the gods would allow her to bring forth a boy , the young Chinese woman placed incense in a holy shrine to please them. If a boy was born, he was protected from the gods, who were known to take little boys away. The mother went again to the shrine to tell the gods she had borne an ugly girl. She even went so far as to dress her son like a girl.

The subordination of women to men was not only obvious at their birth but during their whole life. Women held a position of complete servitude to their husbands. The young Chinese woman was taught that her duty was to provide everything that would make her husband's life pleasant. This included preparing dishes he liked, keeping herself neat and attractive, and obeying his every command and whim.

These ancient customs and ideas gave a great insight into China and its people.

Student Model I

(No Title)

I agree with Willy Stark's belief, "Man is conceived in sin and born in corruption, you've got to make the good out of the bad." Robert Penn Warren in his book, All the King's Men, uses this statement to show the rise of a redneck country boy to governor of the state.

Willy's career started with a crooked political group who wanted Willy to split the other nominee's vote. Willy is the goody-goody, the well-brought-up young man who knows all the facts and figures, what the state needs, what should be done, but didn't know he is just a tool. He is just a cog in the political machinery and if he wears out there are other cogs to replace him. It took a while, but Willy found out that he is just a tool and he got drunk. He'd show those men. Willy spoke to the people, told them what they were, and they hated him, but they cheered for him, voted for him, and Willy was governor. He started out clean and he came out dirty, but it was cleaner dirt than the machine that spawned him.

Willy is governor now, but is he the angel the people believe him to be. Sure there were pictures of Willy and the family at the old farm, in his old room, but they were just a front, a cover-up of the real facts. Willy had a different woman every week and his lived alone at the farm. Willy's associates have more money than their salaries suggest, but who was to complain. Willy would pressure out anyone who didn't agree or anyone who got his fingers in a little something extra. The people didn't care. They felt somebody as saintly as Willy should have his cake and eat it to. The people knew he had done a lot more for them than anyone else before him, so who was to complain. Let Willy do what he wanted, because what Willy did is always right.

Willy was bad, but it was a good evilness. Out of all the corruptness Willy got what the people needed. He got the big free hospital, the higher taxes on the rich the lesser taxes on the poor, more industry, more jobs, and so on. The people are happy, Willy's associates are happy, everybody is happy, except for a select few. One of these few killed Willy. Willy was spawned out of corruption and Willy died in corruption, but it was a good corruption.

Willy is true in his beliefs, man is corrupt, there will always be bad, but there is good evilness. I am sure that Willy is one of a kind and his ideas, beliefs, and behavior will stick in my mind for a long time.

Comment:

This paper goes wrong at the beginning. The student has failed to narrow down the thesis statement. The second statement of the thesis paragraph is especially bad since it sends the paper off in another direction--a rehash of the plot. The paper misses the focus which a narrower approach to the problem of the "end justifying the means" might have had. Contrary to the requirements of the assignment, there is no plan of presentation in the thesis paragraph. The paper also lacks topic sentences and is incoherent, moving back on itself. To further mar the paper the analysis proceeds in the past tense instead of present, sentences are comma spliced, and the diction is sloppy. The paper does have an effective rhythmic style to it and the student has made a move in the direction of organization. Lack of time might have caused some of the problem here.

Student Model II

The Unsuccessful Reformer

Main Street by Sinclair Lewis, presents the problem of a metropolitan girl put in the secluded environment of a small town that she tries to reform. Carol Kennicott tries to reform Gopher Prairie culturally and architectually, and, in so doing, becomes the gossip of the town.

Carol Kennicott wants to raise Gopher Prairie's cultural level. She tries to get her husband to read poetry by famous poets. Carol tries to talk the women of the Jolly Seventeen, and elete women's club, into discussing English poets, essayists and fiction writers in great depth. One of Carol's greatest efforts was to put on a one-act play by a modern dramatist. She and Will go to Minneapolis to see some plays and Carol decides to present one of George Bernard Shaw's plays. When she arrives back in town, the towns people are much against it and refuse to put it on. Instead they present a melodrama.

Carol also wants to rebuild all the structures of Gopher Prairie. She first and foremost wants to rebuild the town hall and make it the center of all activities. She secondly, wanted to rebuild "Swede Hollow," the slums of town.

For trying to do these things Carol becomes the gossip of the town. The women of the Thanatopsis Club and the Jolly Seventeen talk about her and condemn everything that she does. One day Carol goes to do some shopping and overheats two boys talking about her personal habits and her clothes.

All of Carol's reforms fail, and she is almost ruined by the gossip and scandals that go on. Carol should realize, sooner than she does that reforms such as she wants, take many years to come about.

Comments:

This paper has the merit of a clear thesis statement and an introductory forecast of the plan of presentation, as per the assignment. Furthermore, there is at least a gross attempt at transition and a close that wraps up the paper (even if its sudden didactic tone jars the reader). There is appropriate use of specific illustration to support the clear topic sentences. With an improvement in style, this student is well on the way to being a good writer.

Assignment II: Literary Analysis

Theme Assignment on Huckleberry Finn. Length: 300-600 words.

I. Form Restrictions

A. Limit the topic. Develop a thesis that narrows the topic into a manageable statement. Be sure that the statement takes a specific position and is one for which you can find ample illustration from your book. You will do well to limit yourself to one major point that can be fully explained, illustrated, and supported in the space available. (For example, a thesis such as "The book Huckleberry Finn gives us a clear picture of the world along 1100 miles of Mississippi waterfront in the 1840's" is too broad and also lacks an exciting and argumentative edge. However, if we were to say "The worlds of Pap Finn, Miss Watson, and the Grangerfords are not really so far apart" we would have a tighter topic with a bite to it.)

B. Make your thesis analytical rather than merely descriptive.

C. In addition to containing a clear statement of your thesis, the first paragraph must forecast the breakdown of the paper--the plan of presentation which tells us where the paper is going.

D. You must use literary evidence from the book (some paraphrasing, some actual quotations) to support your contentions. (The documentation for this paper need only be limited to chapter number in parentheses after the quotation, e.g., (Chapt. XXII))

E. Begin each paragraph with a topic sentence and make use of good transition between sentence and paragraphs.

F. All other rhetorical skills we have studied this year apply. Make your writing clear, concise, and mechanically good. Pay particular attention to punctuation.

II. Topic Suggestions. You may choose any topic you wish to analysis in this theme. Below are some ideas from which you might work out a thesis.

1. Defend or refute this statement. Since Huckleberry Finn is an immoral book, children should be prohibited from reading it.
2. Trace the argument of either slavery or religion thru the entire book.
3. Discuss how the novel is organized around the Mississippi River and the symbolical use of the river.
4. Compare Huckleberry Finn with another character from fiction you have read. (Ex.: Holden Caulfield in Catcher in the Rye or Hester Prynne in The Scarlet Letter).
5. Discuss the various hypocrisies revealed in the book.

6. Huck Finn is a drama about a conflict between a sound heart and a deformed conscience.

7. Show how Huck does or does not triumph over the conventions of his time.

8. Huck Finn deals with the question of whether man can be civilized.

9. The book is a sharp slap at "romanticism" in general.

10. Discuss the ending to the novel and whether you think the last quarter of the book adds or detracts from the whole.

11. Discuss aspects of the humor of the tale.

12. Compare or contrast the language of Huck Finn with that of another book you have read (or another book of Twain).

13. What evidences of the Western "tall tale" are in the book.

14. Discuss the conflicts between what people think they stand for and what social pressures force them to do.

15. Contrast the characters of Tom Sawyer and Huck Finn.

16. Consider the dramatic persona of the narration. How does having Huck tell the story make new revelations possible?

III. Thesis examples for use with overhead projector:

See pps. 20-22.

DESCRIPTIVE VERSUS ANALYTICAL THESIS

A. Mark Twain's story of Huckleberry Finn, despite its touch at deep moral issues, contains many humorous bits and episodes.

B. Mark Twain uses his humor for satirizing America's post-war society in the first part of Huckleberry Finn, but he leans on it for a crutch in the last half of the book.

C. In comparing Huckleberry Finn with The Leatherstocking Saga by Cooper, I find the two to be distinctly different. The styles, dialects, points of view, and other things make these works contrast sharply.

D. Readers of Huck Finn often come away from the book with an exalted opinion of Huck as a boy who has dared to defy his social conscience and be true to his heart. Such readers, however, ignore the real truth about Huck, namely, that he doesn't obtain such freedom and goodness. In the end he returns to society's standards and opinions and seems to forget all he has learned about Jim and society in general.

E. Although Huck is only a boy of 14, he is very shrewd when it comes to handling people. This shrewdness has resulted from his being a defenseless boy who has grown up in a hostile environment. He shows this ability of handling people when he lies, when he acts passively, when he doesn't say anything, and when he humors people.

LACK OF THESIS FORECAST

F. The book Huck Finn gives a clear picture of the superstitious Southerner, both black and white. We can see the ways in which superstitions are valuable to both Huck and Jim.

T.S. 1: Jim uses his superstitions to explain fate.

T.S. 2: Jim also believes he can look into the future.

T.S. 3: Another way they use superstition is to cure illnesses.

Comment on Thesis Examples Used for Overhead Projection

A. This sample is typical of many that might be obtained on this assignment if the teacher is not careful to warn the students of the danger of simply "rehashing" the plot of the book. The paper proceeds to enumerate many episodes which the student considers funny. In merely exhuming the plot it lacks style or bite.

B. This sample thesis contrasts with A. It takes the idea of humor and relates it to Twain's different uses of it in the books and the profound changes these uses signal in the plot and theme of the book. The idea of Twain "leaning" on humor and using it as a "crutch" at the end can lead into a profound analysis of just what kind of a book this is anyway.

C. To compare two obviously different things and conclude they are different is ridiculous. Moreover, the territory this paper promises to cover makes it a "heaven and hell" paper in scope. The points of view differences alone would have been ample for a long paper. The student attempts to do something different and important and should be rewarded for that by fuidance on just how to revise this thesis and proceed.

D. & E. These examples approach more nearly the kind of thesis this assignment calls for. They are interesting and have that "argumentative twist".

F. This projection offers the students to do some seat work to construct the rest of the thesis paragraph and to give some introductory forecast to the paper. A sample might be worked out so the second sentence simply becomes: "We can see that superstitions are valuable to both Huck and Jim in explaining fate, forecasting the future, and curing illnesses." Students might wish to make some other revisions about the disparity between a thesis on Huck and Jim, black and white, and the topic sentences which don't seem to carry this out.

Student Sample #1

Civilized Life

Mark Twain seems to be saying in Huckleberry Finn that civilization is the curse of mankind. When on the raft and out of reach of civilizations iron grasp, Huck can judge his society with a clear head, but when on shore, his mind is cluttered with social prejudices and acceptances.

When Huck is living with the widow, he regards the Negro as a piece of property, a thing! However, when he leaves civilization for the raft, he begins to see the Negro as a human being. Because Huck wears the chains of civilization's prejudices, it's hard for him to think of Jim as a person, but not being brought up in a civilized manner, it's easier for Huck to realize this than it is for any of the social classes. Huck shows his mixed feelings when he comments on Jim being homesick. "I do believe he cared just as much for his people as white folks does for their'n. It don't seem natural but I reckon it's so" (Chap.23).

Huck once again reveals these mixed emotions when he plays a trick 14
on Jim after becoming lost in the fog. The social rules teach Huck to 15
feel superior to Negroes, but on the raft, he finds he is ashamed of him- 16
self for playing such a cruel joke on Jim. He shows his emotional strug- 17
gle when he says, "It was fifteen minutes before I could work myself up 18
to go and humble myself to a nigger; but I done it and I warn't ever 19
sorry for it afterwards, neither" (Chap. 15). 20

And so, on the raft Huck overcomes his feeling of superiority. How- 21
ever, when he returns to civilized life at Aunt Sally's, he again thinks 22
of the Negro as a thing. This is shown when Aunt Sally asks if anyone 23
was hurt on the steamboat. Huck replys, "no'm. Killed a nigger" (Chap. 24
32). 25

Another way Huck shows the advantage of being a social outcast is 26
his thoughts when he sees the Duke and the King tarred and feathered. 27
"Well, it made me just sick to see it; and I was sorry for them poor piti- 28
ful rascall... It was a dreadful thing to see. Human beings _can_ be aw- 29
ful cruel to one another." 30

Huck knows the Duke and the King deserve to be punished, yet he 31
realizes how cruel a punishment being tarred and feathered is. The towns- 32
people except it as the usual punishment for such rapscallions. They 33
don't stop to consider how completely inhuman it is. 34

Having lived on both the raft and in town, Huck is the best judge of 35
which is better. He says, "Aunt Sally she's going to adopt me and 36
civilize me, and I can't stand it. I been there before" (Chap. 43). 37

So Mark Twain seems to conclude that while civilization _is_ _nice_, man 38
can think clearer when he has only his conscience to guide him. 39

Comment on Student Sample 1:

The thesis can be handled within the purview of this long paper and the thesis statement while not as analytical as one might perhaps wish, has enough "bite" to it to make it interesting. Also, the main points are fully made and well enough illustrated. The fault of the paper is almost entirely organizational. The thesis forecast tells the reader of the contrast which is going to be developed in the body of the paper, although for coherence the order of contrast should be turned around, either in the thesis or in the paper.

The paragraphs are badly disorganized and one major point is not developed. The point made in the topic sentence, ll. 5-6, is not shown by any evidence. The second sentence of the same paragraph, ll. 6-7, simply repeats part of the thesis paragraph just preceding it. The next sentence, ll. 7-9, repeat the previous topic sentence. Near the end of this paragraph, ll. 10-11, the student goes into the idea of "mixed emotions," but this halfway point should be a new topic sentence between the beginning attitude and the raft attitude. Here is where the reader has to do all the reorganization by himself.

Lack of coherence leads the student into lack of unity in the fifth paragraph. (ll. 26-30). Furthermore, the conclusion that "civilization is nice" seems a strange _sequitun_ to reach.

Actually the organizational problems make this paper seem much worse than it actually is. A re-write could bring it much closer to a first-rate paper.

Student Sample #2

Huck's Ability in Handling People

Although Huck is only a boy of about 14, he is very shrewd when it comes to handling people. This shrewdness has resulted from him being a defenseless boy who has grown up in a hostile environment. He shows this ability of handling people when he lies, when he acts passively, when he doesn't say anything, and when he humors people.

Huck knows how to make the most effective use of a person's fears and sympathy when he tells a lie. For instance, when the two men are about to search the raft for a runaway slave, he faintly hints smallpox, knowing that their fear will keep them away. To make his lie realistic he makes the man search him for the truth saying, "Everybody goes away when I want them to help me tow the raft ashore. He then leads the man on with the hint, "It's the - a - the - well it ain't anything much." (Chap. 16) He does this knowing that it's a person's nature to inquire. Huck also knows, when he's lying, that if he tells of his family troubles he'll recieve sympathy and cooperation. This is what he does when he meets the Grangerfords. He explains how his sister Mary Ann ran off and married, of how his father and brothers died, and then he fell off a steamboat. Huck uses these lies knowing exactly how people are going to react.

Besides lying skillfully, Huck knows when to humor someone. When the two rascals proclaim themselves a duke and a king, he realizes that if he denounces them as frauds they might get rough with him or make any other kind of trouble. So Huck treats them as royalty and there isn't any trouble. Huck also lets Tom have his own way, though an impractical one, when they try to break out Jim. Huck realizes that Tom's plan is mostly fantasy but in order to free Jim he feels he must have Tom's cooperation.

The third of Huck's skills in influencing people is when he acts passive. He uses this act when the King is about to give him a beating for running away leaving him behind. He displays this passiveness in the statement, "No, your majesty, we wasn't - please don't, your majesty." (Chap. 30) He knows that if he acts meek and innocent the king won't be as apt to hurt him, as he would have if he instead had acted defensively or sarcastically.

Lastly, Huck knows when to keep his mouth shut. When his father was beating him and criticizing and swearing at everything, he uttered no words in defense. He knows that if he does object his father would probably just beat him harder. He uses this method of silence when he's in the Arkansas shanty town also. His quietitude is probably his best means of defense.

With his ability in analyzing and predicting a persons reactions, Huck shows the skill of a modern psychologist.

Comment on Student Sample #2:

This paper is superior to Sample 1 in several ways, the most important of which is its organization. The thesis is original and provacative. The student has clearly laid out a preliminary plan of organization, although the sequence of paragraphs needlessly fails to follow the sequence indicated in the thesis paragraph. Each paragraph has good unity following an incisive topic sentence. Transition is above average and the paper concludes neatly. Also, the student has made good use of literary evidence to support his generalizations. He might have used more quotation and have paid more attention to details. Still, considering the important points of the assignment, this is a superior paper.

IV. UNITY

12th Grade

A. Unify a More Complex Paper by a Complete Sentence Outline

UNIFY A MORE COMPLEX PAPER BY A COMPLETE SENTENCE OUTLINE

SECTION A

The tenth and eleventh grade have done work on organizing and outlining as adjuncts to good writing. The tenth grade has stressed the topic sentence outline and the eleventh grade has outlined major and minor support of topic sentences. Also, the concept of paragraph parameter or content density has been related to outlining.

The twelfth grade takes a more inclusive look at the organization and outlining of a paper. Work in thinking and in clear organization is basic to the senior program. "All thinking," says I. A. Richards, "is sorting." Students should have knowledge of the nature of words as categories and of the basic processes of subdivision as a means of definition and division. This, it is hoped, will lead to the recognition of relationships among ideas, to clearer thinking, and to more organized compositions. Finally, the crucial concepts of segregation, coordination, and subordination in outling should be more elaborately developed.

SECTION B

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SECTION B (cont.)

Procedures:

1. Work might well begin as a review on basic classification concepts and procedures.

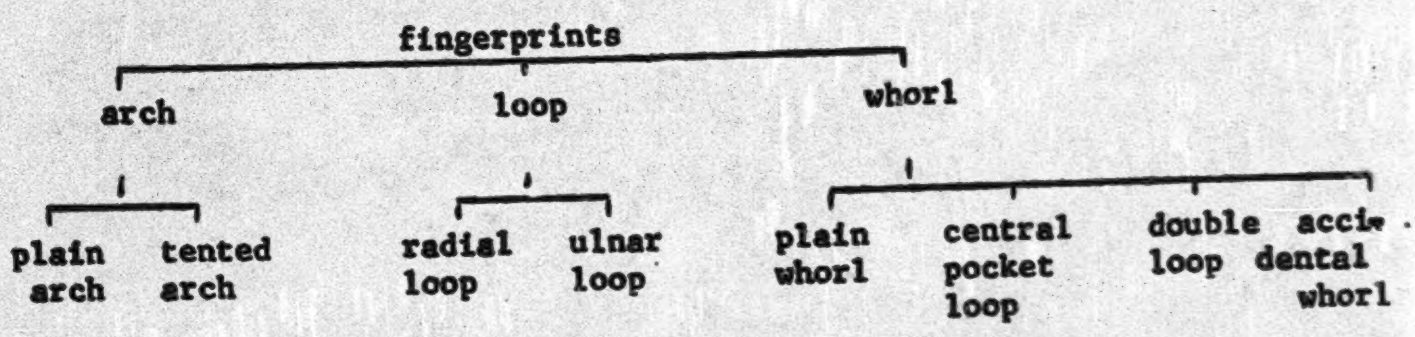
DIVISION

It is customary to refer to various aspects of the process of division by the words 'genus,' 'species,' and 'differentia.' When a class is divided into subclasses, each of the latter is said to be a *species* of the larger class. Thus, white men are a species of men. Whenever A is a species of B, we say B is a *genus* of A: Thus, men are a genus of white men. It will be noticed that each class used in a process of definition by division (except the first and last) is both a genus *and* a species.

The property used in making a division of a class is known as the differentia. In dividing the class of triangles into the two species, equilateral triangles and non-equilateral triangles, the differentia is the property *having all its sides equal*; in dividing humans into men and women, the differentia is the property: *being of the male sex*.

Division as a means of classifying THINGS. The process of successive subdivision of classes, used in definition by division, is also widely useful as a means of organizing collections of *things*.

In this country, for instance, the F.B.I. organizes its collection of fingerprints according to the following system:



When we are mainly concerned with sorting a given group of things into classes, we refer to the process of sorting as *CLASSIFICATION*. Division and classification result in essentially the same end-product, a system of names for an orderly arrangement of classes and sub-classes.

Characteristics of satisfactory classification. It is sometimes recommended that a classification have the following features:

a. The basis of the classification will be made clear at each stage. (i.e. the differentia used will be clearly described).

b. The division will be exhaustive at each stage (i.e., all the members of the class being divided will occur in some one of the sub-classes). This is often achieved by having an Etcetera class, an 'Omnium Gatherum,' into which are dumped the objects that fit into no other category.

SECTION B **Procedures:** (cont.)

c. A class will always be divided into non-overlapping sub-classes. (This is to ensure that each object to which the classification applies will go into a unique compartment.)

d. Genus and species should never be mixed.

These are, however, counsels of perfection. In practice, it is usually impossible to make the basis of classification fully explicit, and the principles on which a classification is based gradually change in the course of time.

In chemistry, for instance, a major classification of substances is into the two classes of 'inorganic' and 'organic.' As the names suggest, the differentia originally used in making this division was the place or origin of the substance. For it was then believed that certain complex substances were produced only by living organisms. With the discovery that certain 'organic' substances could be synthesized in the laboratory, the original basis of classification no longer seemed important. Nowadays, a chemist would probably say that the distinction between organic and inorganic substances depended on the fact that the former are complex compounds of carbon. But since certain compounds of carbon are still called 'inorganic' the basis of the distinction is not clear, even though the distinction still has importance. The two classes of 'organic' and 'inorganic' subtances shad into one another instead of being divided by a clear-cut boundary.

(Critical Thinking by Max Black)

Exercise 1

If the division below is correct write 'C' in the blank; if it is not correct write the number of the rule (or rules) that is broken.

A. ________________ Man divided into body and mind.
B. ________________ Man divided into black, white, honest, red, yellow, brown.
C. ________________ Magazine into weekly, monthly, annual, quarterly.
D. ________________ Man's body into head, trunk, legs, knees, arms.
E. ________________ Cardinal virtues into prudence, justice, temperance.
F. ________________ Beast into vertebrate and non-vertebrate.
G. ________________ Houses into stone, brick, wood, plaster.
H. ________________ Fruit into apples, grapes, citrus fruits, bananas.
I. ________________ Gifts into gifts of intelligence, of beauty, of men, etc.
J. ________________ Plants into roses, flowering plants, trees and all others.
K. ________________ Shoes into evening slippers, sneakers, white shoes, sports shoes, etc.
L. ________________ Animals into dogs, cats, brute-beasts, and horses, etc.
M. ________________ Woman into singer, actress, nurse, French, clerk.
N. ________________ Paper into heavy weight, light weight, Christmas, gold, medium.
O. ________________ Star into evening, movie, morning.
P. ________________ Animals into those that feed their young and those that make sounds.
Q. ________________ History into ancient, medieval and modern.

SECTION B **Procedures:** (cont.)

Exercise 2

In the preceding, identify the basis of division which is being used (the differentia).

Exercise 3

Identify the genus of the following:

bed	T.V.	piano	banjo	T.V.	T.V.
chair	radio	guitar	fiddle	radio	radio
table	piano	banjo	guitar	news-	news-
T.V.	tape-recorder		cello	papers	papers
radio	guitar	fiddle		magazines	magazines
couch		mouthorgan			films
______	______	______	______	______	______
______	______	______	______	______	______

Under what genus might all be grouped, if any?

Exercise 4

Identify the species of the following (six as a maximum):

a. games
b. cities
c. T.V. programs
d. films
e. literature
f. knowledge

Exercise 5

Start with the genus literature. Subdivide it into two inclusive species. Select one of the species; using it, now, as genus, subdivide it into its species (four examples will be enough). Again select one of the species. Using it, now, as genus, subdivide it into its species. When complete, rewrite the whole as a topic outline.

SECTION B Procedures: (cont.)

Exercise 6

Organize the following into meaningful classes or groups. Identify the differentia in each case.

thought
car
chair
apple
pipe
finger
happiness
security
pen
independence
dignity

boys
thought
crowds
songs
their
its
your
his
mine
hopes

red
blue
green
black
book
happiness
sing
theirs
pen

short story
history
philosophy
essay
novel
drama
biography

Exercise 7 (more difficult examples)

Identify species of the following:

A. fear

B. evidences of fear

C. men

D. men's lives

E. periods of a man's life

F. classifications of an author's work, i.e., novels

G. aspects of a novel to be criticized

H. aspects of non-fiction to be criticized

I. aspects of a play to be criticized

J. classifications of criticisms of a man's work

Exercise 8

The first term in the following series of terms is that of a class which you are to divide and subdivide so as to include all the subjoined classes in accordance with the laws of divisions.

> Manufactured things, coffee table, farm equipment, cups, dressing table, kitchen, household equipment, bedroom, piano, knives, sofa, plates, bed, living-room

SECTION B **Procedures:** (cont.)

Students should be able to differentiate between grouping by a) classification and b) PARTITION, i.e.,

Some Aspects of Life in St. Louis Park

- I. Schools
  - A. Primary
  - B. Secondary
  - C. Post-secondary
- II. Occupations
  - A.
  - B.

(CLASSIFICATION)

St. Louis Park

- I. Schools
  - A. Administration
  - B. Location
  - C. Staffing
- II. Occupations
  - A.
  - B.

(PARTITION)

Students, given an outline, should be able to identify each section as organized by a) classification or b) partition; to identify the differentia of each grouping and to write a topic sentence for each section.

Compare the following outlines:

A

- I. Fruit
  - A. Apples
  - B. Oranges
  - C. Pears
  - D. Plums
  - E. Tomatoes
- II. Vegetables
  - A.
  - B.
  - C.

B

- I. Fruit
  - A. Growing of
  - B. Packaging of
  - C. Selling of
  - D. Cooking of
  - E. Types of
  - F. History of
- II. Vegetables
  - A.
  - B.
  - C.

Explain the difference:

Identify the subject of the entire outline.

The type of division used in B is called division by PARTITION.

A frequent basis for partition is as follows:

a. history, environment or surrounding circumstances
b. structure, appearance or characteristics
c. behavior or cause-and-effect relations
d. use or function

SECTION B **Procedures:** (cont.)

Students should be able to prepare outlines for compositions organized a) by partition b) by classification.

Minneapolis

- I. Schools
  - A. Organization
  - B. Administration
  - C. Location
- II. Occupations
  - A. White collar
  - B. Blue collar

Education in Minneapolis

- I. Elementary
  - A. Kindergarten
  - B. Grades 1-6
- II. Secondary
  - A. Junior High
  - B. Senior High
- III. College
  - A. Undergraduate
  - B. Post-graduate

Students should be familiar with organization by COMPARISON. They should be able to prepare an outline for a composition of comparison on a given subject. Then, in imagination, restructure the whole composition, using a different kind of organization, and write down a second outline, i.e.,

A Comparison of Selected Aspects of Life in Minneapolis and St. Louis Park

- I. Minneapolis
  - A. Schools
    - 1. Elementary
    - 2. Secondary
  - B. Occupations
    - 1. White collar
    - 2. Blue collar
- II. St. Louis Park
  - A. Schools
    - 1. Elementary
    - 2. Secondary
  - B. Occupations
    - 1. White collar
    - 2. Black collar

- I. Schools
  - A. Elementary
    - 1. St. Louis Park
    - 2. Minneapolis
  - B. Secondary
    - 1. St. Louis Park
    - 2. Minneapolis
- II. Occupations
  - A. White collar
    - 1. St. Louis Park
    - 2. Minneapolis
  - B. Blue collar
    - 1. St. Louis Park
    - 2. Minneapolis

Students should be familiar with the analytical sentence-outline. They should understand its value, recognize the relationships among its statements and be able to translate a topic outline into an analytical sentence outline, i.e.,

SECTION B (cont.)

Appraise the following sentences. Say whether or not they would be suitable as topic sentences. In other words, are they capable of development. For those that are, identify their implied genus. For those that are not, say why not.

1. Friendship is happiness in knowing that others enjoy your company.
2. The Hidden Persuaders is an interesting (uninteresting, useful, revealing, boring, etc.) book.
3. New shoes are very uncomfortable.
4. To examine the different stages of cell division we need to use a microscope.
5. Friendship is a thing to value.
6. The purpose of college is to further one's education.
7. When I get home from school the first thing I do is my homework.
8. Students at St. Louis Park have many extra-curricular activities from which to choose.

Appraise the grouping of the following outline excerpts. Identify and correct the errors.

1. Fruit
   - A. Apples
   - B. Oranges
   - C. Pears
   - D. Citrus fruits
   - E. Plums

2. Education
   - A. Elementary
   - B. Secondary
   - C. Administration
   - D. Staffing

3. Stages of a man's life
   - A. Early years
   - B. Middle years
   - C. Productive years
   - D. Later years

4. Stages of a man's life
   - A. Scholar
   - B. Lawyer
   - C. Novelist
   - D. Dramatist

5. Works of John Galsworthy
   - A. Basic patterns
   - B. Early plays
   - C. Later plays

6. Suggestions for counteracting modern advertising trends
   - A. Growth of individual sophistication
   - B. At the national level

Identify, in each of the above, the differentia.

Identify each of the above as being organized by a) partition, or b) classification.

SECTION B **Procedures:** (cont.)

Topic Outline (Review)

My Decision to Become a Concert Violinist

- I. Family influence
  - A. Mother
  - B. Father
  - C. Uncle Pete
    - 1. Violin concerts
    - 2. Mischa Elman
- II. School influence
  - A. Mr. Jeremiah Jones
  - B. Miss Vivian Brown
    - 1. My concertmastership of the high-school orchestra
    - 2. My scholarship to the Smith Music School

Analytical Sentence Outline

My Decision to Become a Concert Violinist

Thesis statement: My decision to become a concert violinist is due to the influence of family and school.

(Introduction)

- I. My family influence came from Mother, Father and Uncle Pete.
  - A. My mother brought me a violin.
  - B. Father paid for the lessons.
  - C. Uncle Pete gave me tickets to violin concerts and introduced me to Mischa Elman.
    - 1. The violin concerts stimulated my interest in the concert stage.
    - 2. Elman advised me to practice five hours a day and encouraged me to make the concert stage my career.
- II. School influence came from Mr. Jeremiah Jones, my eleventh-grade music teacher, and from Miss Vivian Brown, the leader of the high-school orchestra.
  - A. Mr. Jones praised my violin playing.
  - B. Miss Brown appointed me concertmaster of the orchestra and helped me get a scholarship to the Smith Music School.
    - 1. The concertmastership provided me with my first real test of my ability to perform before the public.
    - 2. The scholarship was the final factor in my decision.

(Conclusion)

(See Themes and Exercises, pp. 100-102. It is suggested that the elaborate diagram on p. 101 is more likely to confuse than clarify.)

SECTION B **Procedures:** (cont.)

The students should be able to arrive, inductively, at several helpful rules for writing the analytical sentence outline. It is suggested that undue emphasis on listed rules (See Themes and Exercises, p. 103) makes for wordiness and tends to confuse rather than clarify.

Students should be able to prepare an extension from a given genus, translate the extension into a topic outline, and translate the topic outline into an analytical sentence outline.

Students, given a sentence outline containing structural errors, should be able to locate the explain the errors, i.e., the error of circular and valueless development as in:

A. Foreign cities may reveal to the tourist famous buildings, special attractions and historical sites
   1. Famous buildings might be seen by the traveller.
   2. Special attractions will be of interest to the traveller.
   3. Historical sights will fascinate the traveller.

B.

2. Additional review of Outline and Topic Sentences

Assuming that the following is an outline for a five paragraph composition, write down the topic sentence for each paragraph. In addition, identify the organization of a) the co-divisions and b) the subdivisions (take each of the five, individually), and identify the differentia of each group. (This material relates to the book The Hidden Persuaders, previously read and analyzed by all students.)

Modern Advertising

I. Reasons for the development of the new trend
   A. Human element
   B. Economic growth
   C. Increasing standardization

II. Role of the M.R. people
   A. Goals
   B. Methods

III. Groups making use of the new methods
   A. Merchandisers
   B. Politicians
   C. Fund raisers
   D. Personnel experts

IV. Weaknesses of the M.R. methods
   A. Use of clinical diagnostic methods
   B. Lack of standardized testing procedures
   C. Lack of objective confirmation of findings

V. Suggestions for counteracting the new trend
   A. At the individual level
   B. At the national level

Organization by COMPARISON

If comparison is used to provide the pattern for an entire essay, the writer has three main possibilities open to him. He may treat the one member of the comparison first in its entirety and then treat the other in its entirety, adding a conclusion which summarizes the most important points of similarity or difference. This method is especially useful when he wishes the reader to have a view of each member of the comparison as an entity, or when the things compared are rather complicated and can be made easier to understand if all the parts of each are treated in turn without interruption. The difficulty with the method is that the paper may be apt to break in the middle, and while cross references between parts may partially solve this problem, too many cross references will make the paper cumbersome. Another way to partially solve the problem is to treat the two things to be compared in a parallel form, with corresponding parts of each thing treated in the same logical order, though this may produce a rather rigid and mechanical pattern. The second major possibility is to treat the two things in a point-by-point comparison. This method may be especially useful if the writer is anxious for his reader to see similarities and differences between individual parts clearly, or if he wishes to achieve a dramatic effect by juxtaposing particular parts of the things compared, often for the sake of contrast. This method makes it easier for a reader to see the most significant points of comparison and helps the writer to focus more clearly on them, for it is difficult for both reader and writer to keep the points of comparison clearly in mind if they occur at widely separated intervals in the paper. A third major alternative, combining comparison with some other principle of organization, may often provide the most workable plan. In this case comparison, used in conjunction with a statement of advantages and disadvantages, for example, or a tracing of cause and effect, will serve both as a means of understanding and a partial means of organization.

In any of these cases, it is crucial for the writer to determine a clear basis for the comparison. Merely bringing two like things together and comparing everything about them that occurs to him may increase the writer's knowledge, but it will not help him to achieve the unity of thought or the sureness of purpose that he strives for as he formulates his thesis sentence or constructs his outline, with a view to saying something significant for a reader.

(An Outline of English Composition, by
Alan Howes, pp. 120-121)

Exercise 1

Study the paragraph of comparison at the bottom of p. 36, Guide to Modern English. Identify the genus and species. Outline the paragraph. Suggest, by outline, a second method of organization. Rewrite the paragraph using the second kind of organization. Identify the kind of organization used a) in the textbook paragraph, b) in your own paragraph.

Exercise 2

Identify the type of organization used in the first paragraph on p. 36, Guide to Modern English. Write down the implied genus of the paragraph.

SECTION B (cont.)

3. At this point the teacher should move into an inductive approach to outlining, using current literature materials. The following is a suggested procedure on outlining a possible paper on Macbeth. It is predicated on three major sequential steps in outlining - segregation of ideas, coordination of major ideas, and subordination of lesser ideas.

    a. Begin by giving the class a general topic.
        (1) Compare Lady Macbeth and Macbeth.
        (2) Discuss contributing factors to Macbeth's downfall.
        (3) Discuss the theme of appearance vs. reality in the play.

    b. Ask the class to develop a thesis from the general topic. Assuming (1) is selected class might come up with something like this: Thesis: Although Lady Macbeth is evil in the beginning of the play, she becomes a neutral character while Macbeth becomes increasingly more evil.

    c. The next step is SEGREGATION of ideas. The teacher should ask the class to brainstorm on just what must be covered in the paper if the above thesis is adopted. They might come up with the following answers, some of which are relevant and some of which are not.
        (1) Lady Macbeth is evil initially.
        (2) Lady Macbeth becomes neutral.
        (3) Banquo is as evil as Macbeth.
        (4) Lady Macbeth is more ambitious than Macbeth.
        (5) After persuading Macbeth to perform the initial murder she never takes an active part in the subsequent murder.
        (6) Macbeth is evil in intent in the beginning.
        (7) Macbeth becomes more and more evil.
        (8) Lady Macbeth influences Macbeth.
        (9) Duncan was an easy prey to Macbeth's intentions.
        (10) The motives for murder become less valid and rational.

    d. Next, the class could discuss which of the above are comprehended under the thesis (four) and which (six) could be revised to be made relevant.

    e. Having segregated relevant points the students' next step is coordination. Using the above 10 statements without the revisions, students should decide which statements become the coordinating points, i.e., the major divisions of the paper.

    f. Next, comes subordination. Using the statement, Macbeth is evil in intent in the beginning, the teacher might elicit these possible student responses.
        (1) Macbeth is unnecessarily violent in battle.
        (2) Macbeth immediately thinks "murder" although the witches never mention "murder".
        (3) Macbeth yields to his wife's persuasion to kill Duncan.
        (4) Macbeth is governed by reason rather than morality.

The students must then decide which of the above statements he wishes to use. This will depend on his own [illegible]nions and the supporting material he is able to provide.

g. Following this, the student must revise his ideas and relate them to the major coordinate point. Then the student would decide on the best possible order for his paper. The teacher should review material from the Coherence Unit, drawing out from the class the possible orders for such a paper (increasing, decreasing importance; chronological order).

h. As a class assignment students should be asked to write an actual outline of the subordinate points under a different coordinate heading.

i. Finally, the students should be assigned a complete outline on either general topic (2) or (3) as initially given. This assignment may be a practice one for this section or a major theme for Section C. The usual methods of evaluation for the completed outlines may be employed.

Outlining

Steps to follow:

1. Decide on a general topic: How Macbeth is destroyed.
2. Make a thesis statement (a specific statement that states exactly what your paper is about.) Macbeth is destroyed because ambition causes him to commit evil and his imagination will give him no peace.
3. Each Roman numeral is the outgrowth of your thesis statement.
4. Each Capital letter is the outgrowth of the Roman numeral.
   Each Arabic numeral is the outgrowth of the capital letter.

Thesis: Macbeth is destroyed because his ambition causes him to commit evil and his imagination will allow him no peace.

I. Ambition causes Macbeth to commit evil actions
   A. It makes him think of murder even when the witches only say he will be king.
   B. When he finds that he cannot become king legally he murders Duncan.
   C. Because he fears Banquo's son may take the throne from him he murders Banquo.

II. Macbeth's imagination gives him no peace
   A. The witches only say he will be "king hereafter" yet his imagination makes him picture Duncan already murdered.
   B. Even on the way to commit the murder his restless imagination forces him to picture the murder weapon.
   C. After murdering Duncan his imagination is so acute his mind is "full of scorpions".
   D. He sees the ghost of Banquo at the banquet and gives himself away to the rest of the guests.

4. Exercises such as the following may be used to reinforce the concepts of classification and outlining.

SECTION B (cont.)

Directions: Using the following two outlines, (a) mark out each Roman numeral that does not fit the thesis statement, (b) cross out each capital letter that does not fit under the Roman numeral, (c) if any of the material can be made relevant, make it relevant.

Thesis: Macbeth is forced to kill Duncan by his wife and his ambition.

I. Lady Macbeth urges her husband to kill the King.
    A. She feels he is too full of human kindness to kill without her urging.
    B. She is very evil and ambitious.
    C. She persuades Macbeth to kill Duncan.
    D. She cannot kill the king herself.
    E. She doesn't know about Banquo's murder.
    F. When Macbeth comes down from murdering Duncan she assures him that "a little water will clear them" of the deed.
    G. She goes insane.
    H. Lady Macbeth must even call her husband a coward to urge him to murder.

II. Macbeth's courage in war enables him to kill Duncan.
    A. Macbeth is called courageous by the kind and the soldiers.
    B. The play includes two examples of Macbeth's courage.
        1. He kills the fierce MacDonald.
        2. When Macbeth was outnumbered and all evidence pointed to his losing, he would not surrender.

Thesis: The witches can influence but not control individuals.

I. A witch asks a woman for some chestnuts but the woman will not give them to her.
    A. Since the witch asks it must be up to the individual to decide whether he will do what the witch wants or refuse.
    B. Even when the witch gets angry because she was refused, she is powerless to force the woman to do her biding.
    C. Macbeth can refuse the witch if he wants.

II. Macbeth never says the witch made him do evil.
    A. Banquo tells Macbeth to watch out for them because they might be going to harm him.
    B. Macbeth tells his wife the witches' prediction in a letter.
    C. Lady Macbeth says Macbeth proposed killing Duncan even before the witches' prediction.

III. Banquo thinks about what the witches have said but does not mention that they make him act.
    A. Before the murder Macbeth tries to get Banquo to be on his side if help is needed.
    B. Banquo is killed because Macbeth is afraid of what Banquo knows.

SECTION B (cont.)

IV. The last time Macbeth sees the witches he goes to them; they do not have to seek him out.
    A. He goes after the banquet.
    B. They do not send for him; it is his own idea.
    C. They tell him a number of things that can be taken both ways.

V. All three of the predictions about Macbeth's fate were such that he could have guessed them so the witches would not have had to control action.
    A. Macbeth should have known enough to beware Macduff.
        1. Macduff didn't come to the coronation.
        2. Macduff was known to be very loyal to his country.
        3. Macduff's wife and children were killed.
        4. Macduff did come to the banquet.
    B. Macbeth, as a general, might have used branches from trees to hide his advance.
        1. This would just be good military strategy.
        2. Macbeth begins to doubt the witches when the woods move.
        3. Macbeth knows there is a wood near the castle.

SECTION C

The preceding section of this unit can serve as preparation for planning and writing a research paper.

The following assignment is a suggestion for applying the principles of segregation, coordination and subordination in writing a short research paper. Although notecards and analytical outline were required, they are not included.

Assignment

Topic Restrictions - Choose a topic related to one period in British history. In deciding upon the topic consider the length of the paper - 5-7 paragraphs. Remember that your subordinate points should be specific enough to be significant, meaningful statements. Narrow your topic accordingly.

Form Restrictions
1. Prepare an analytical sentence outline. This will be checked before the paper is written.
2. Accompany the paper with an analysis of the co-ordinate and subordinate points in each paragraph.
    a. Letter paragraphs
    b. Number sentences in each paragraph, starting with 1 each time.
    c. Identify the purpose of each sentence - whether it is a co-ordinate point or a subordinate point in the paragraph.

SECTION C

The following student sample of a single paragraph might be used as an example before students begin the assignment.

Theme Thesis: All of these economic downfalls (alluded to in thesis par.) led to a state of deep depression in Great Britain from 1913-1934.

Par. C:

England's most important industry, coal, suffered severly. 1
One reason for coal failing was that of new items on the market that 2
were taking the place of coal. During the last months of the war, 3
there was a sudden change to oil-burning ships instead of the coal.
Before the war, Great Britain had exported 62,500 tons of coal but 4
now hydroelectric plants, petroleum oil, and low temperature car-
bonization of coal and lignite were becoming used. Secondly, the 5
major reason for the failure of coal was that of other countries
selling more coal. The U. S. had better equipment and their coal 6
was much nearer the surface of the ground. Germany was giving 7
away coal to France and Italy to pay off war debts. With the 8
new competition, some of its old customers gone, and new products,
England's coal industry fell from the leader to sixth place.

Student's Own Outline of His Theme Showing What He Sees As the Purpose of Each Sentence.

C-1 Topic sentence

2 Subordinate of T.S.

3 Subordinate of sentence 2; co-ordinate of sentence 4

4 Subordinate of sentence 2; co-ordinate of sentence 3

5 Subordinate of T.S., co-ordinate of sentence 2

6 Subordinate of sentence 5; co-ordinate of sentence 7

7 Subordinate of sentence 5; co-ordinate of sentence 6

8 Summary of topic of paragraph C

STUDENT MODEL

Great Britain's Economic Crisis

A-1 As World War I drew to a close, England began some of its worst
2 years, economically. The great industrial nation lost its foreign
3 trade to other countries. Its industries at home were failing and
4 people were left without employment. All of these economic downfalls
led to a state of deep depression in Great Britain from 1913-1934.

B-1 Foreign trade was a major reason for the depression in England.
2 Many of England's former customers could no longer buy supplies from
3 them. Russia was in the midst of civil revolution and could not make
4 any purchases.[1] Germany was completely ruined because of the World
5 War and didn't have the money to buy English exports. Also new rivalry
6 had started from overseas. Japan exports had only been 1/12 of
7 England's in 1913, but was 1/2 by 1934.[2] The U. S. had taken over much
of the exports while Britain had been fighting.

C-1 England's most important industry, coal, suffered severely. One
2 reason for coal failing was that of new items on the market that were
3 taking the place of coal. During the last months of the war, there
4 was a sudden change to oil-burning ships instead of the coal. Before
the war, Great Britain had exported 62,500,000 tons of coal but now
hydroelectric plants, petroleum oil, and low temperature carbonization
5 of coal and lignite were becoming used.[3] Secondly, the major reason for
the failure of coal was that of other countries selling more coal.
6 The U. S. had better equipment and their coal was much nearer the sur-
7 face of the ground. Germany was giving away coal to France and Italy
8 to pay off war debts. With the new competition, some of its old
customers gone, and new products, England's coal industry fell from
the leader of sixth place.[4]

D-1 England's second biggest industry, cotton, almost collapsed after
2 World War I. The main reason for this big industry falling downhill
3 was that of Japan. The Japanese had cheap labor and therefore could
4 afford to sell the cotton cheap. Men working in the cotton mills in
5 Japan got just a few pennies a day. It was said about the Japanese
workers:

> They were intelligent, amenable to discipline,
> and above all, content to work for a few pennies.[5]

6 Japan learned all of Britains trade secrets and put them to use
7 in their country. Secondly, Britain had lost most of its customers
8 to other countries. In Japan cotton exports jumped ninefold of what
it had been while Britains was only 1/5 of what it had been.[6]

E-1 Finally, the most important reason for economic disaster was
2 unemployment. The Merchant Marine, whose job it had been to handle
all the exports and transportation of soldiers during the war, found
3 himself without a job.[7] Ships were being tied up in the English
4 harbors and the sailors were being put out of business. Secondly,
England was all industrial and very little agriculture, so when the
5 industries began to fail, there was unemployment. Only 6% of the
population of England was dependent upon agriculture, and 80% was urban.[8]
6 One million people were unemployed in 1921 and 2,038,000[9] were unemployed
7 in 1922. In 1933 it was 3 million unemployed, while the population
increased at a rate of 3%.[10]

STUDENT MODEL (cont.)

1913-1934 had been a period of grave depression for the English. They came close to starvation and complete economic collapse. England had been the most powerful nation in the world, but now had a lot of catching up to do.

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COMMENT

Single paragraphs within this paper are well organized (for example, paragraph C). The unity of the paper as a whole needs improvement, however. Paragraph B suggests that the basis for discussion of the economic depression will be a classification of causes of the depression. Paragraphs C & D suggest another basis for discussion: the classification of the industries that suffered during the depression. If these paragraphs are meant to be subordinates of paragraph B, rather than co-ordinates, the topic sentences need to be re-worded to show this relationship. Paragraph E, as worded, seems to be a co-ordinate of paragraph B, i.e., another cause of the depression. On closer examination of the cause listed, however, one would have to suggest that this instead is an effect of the depression. To become a cause the writer would have to show that the effect of unemployment operated as a vicious circle and once the trend began, unemployment itself became a contributing factor to still more unemployment. Perhaps the best remedy for the paper would be to rework the thesis paragraph to suggest a clearer organization, that of one cause (inability to compete in foreign trade) and one effect (unemployment). The cause could then be amplified by subordinate examples (the coal and cotton trade).

V. AMPLIFICATION

10th Grade

A. Amplify a Paragraph by Addition of Supporting Details.

Paragraph Amplification

SECTION A

Underdeveloped paragraphs are faulty paragraphs. Too often the student writer submits a sketchy paragraph which may be structurally sound but lacks flesh, thought, and color so completely that it fails to convey meaning. Such paragraphs are usually the result of "mental malnutrition" and, of course, the logical treatment for paragraph starvation is to develop the flesh and substance which they should have.

This malady may lead to other failures too. The student may try to achieve greater length by combining two short paragraphs, and what he ends up with will be a longer paragraph with a couple of underdeveloped topic ideas. Or, in his desperate attempt to reach a minimum of word total, he might revert to the practice of padding. His philosophy will be "Never use one word when you can somehow work in ten."

Once the writer realizes that underdeveloped paragraphs are his particular weakness, he must discover how to dig up more real content in order to amplify his idea. He may find it useful to search for material *before* he writes rather than *while* he writes. Too often the inexperienced writer expects wisdom to flow from his pen and because there seems to be magic in the written word, he sees his idea acquiring substance by taking on a visible nature. The fact that the idea finds itself on paper seems to be enough; he fails to see the need for clarification or amplification.

Although an idea may be amplified in a number of ways, it will be the object of this unit to show that an idea can be amplified by using a single, detailed and specific illustration as supporting evidence. This will be done through several assignments and numerous illustrations.

To learn the concept presented in this unit the students will need continued practice in paragraph development throughout the year. One presentation and one assignment will not be enough since writing textbooks are filled with traditional approaches to teaching paragraph amplification. This unit attempts to give suggestions for alternate approaches.

SECTION B

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(The above references abound in "canned" models which might be useful in showing the use of illustrations for amplifying a topic sentence. Roberts, Zahner, and Brown are particularly helpful.)

Procedures

1. Perhaps a brief review of paragraph organization would serve as a useful foundation for this unit. (See Units IV, A and VI, A.)

2. The teacher may wish to follow this review with some exercises in paragraph development given in the books listed in the bibliography.

3. More effectively, however, the teacher can emphasize the concept of paragraph development by actually building a paragraph (using the overhead projector) with the class. He may structure the outcome of this "cooperative investigation" by using a topic sentence with very specific aspects included: "As he would do when taming a falcon, Petruchio tamed Kate by starving her and by keeping her awake."

   Using this topic sentence, the teacher might expect the class session to develop as follows:

   One student volunteers a second sentence to help amplify or expand the first: "Petruchio quieted Kate by keeping food from her." A third and fourth sentence are affered before some student has the insight and courage to suggest that the second sentence doesn't really expand the first but rather restates it. A lively discussion follows as students suggest ways to amplify the topic sentence without restating it. Inevitably they begin to search the lines of the play for bits of evidence that would amplify the topic sentence. They focus first on the episode in which Petruchio and Kate are served meat which Petruchio claims is burned. (*Taming of the Shrew*, Act IV, sci, l. 155) They are able to continue to cite enought evidence from the play to amplify the topic sentence. A fully developed paragraph results.

(This inductive method of presenting paragraph amplification has a distinct advantage over the textbook method which tells students "A good paragraph is developed by concrete illustrations, facts or reasons." Through the inductive method the students arrive at this conclusion themselves when they actually face the need for finding the ammunition of concrete examples to fortify a specific topic sentence. They learn the principles of paragraph amplification as they are engrossed in the process of paragraph amplification.)

4. The building of a class paragraph may logically be followed by an assignment asking students to individually amplify a topic sentencw to form a well developed paragraph. This assignment can serve as a practice, prior to an assignment for grading.

Assignment

RHETORICAL GOALS:

1. To write complete sentences
2. To write a paragraph of amplification
3. To use transitions.

ASSIGNMENT:

In a paragraph, amplify the two aspects suggested in the topic sentence below.

RESTRICTIONS:

1. Write one paragraph of 150-200 words.
2. Begin the paragraph with the following topic sentence:

   With words and deeds, Katherina, in the wooing scene, showed her hatred for men.

3. Amplify, using examples, the two aspects given in the topic sentence.
4. Use transitions between examples and between aspects.

5. The results of the practice paragraph will undoubtedly show the teacher that he needs to develop his lesson on amplification further. Students, in this practice paragraph, will organize their examples into a list connected by transitions. The effect will be paragraphs that lack warmth and personality. The paragraphs will contain cold, hard supports without any embellishments. It will seem as if the student writers are afraid to share too much of their knowledge of the play with the reader.

The following student sample illustrates the preceding points:

A. In the wooing scene, Katherina showed with words and deeds her hatred of men. First, with words, she called Petruchio homely. She didn't necessarily mean Petruchio but, instead, all men in general. To illustrate further, she called him an ass, a swain, a buzzard, a fool, a crab, a lunatic, and many other words. Second, in deeds, she

> slapped him. In the play, however, she did more than just slap him. Showing her hatred on stage, she kicked him and bit him and she also tried walking out on him. In conclusion, I think Katherina was a shrew because of all the rude and uncouth words she used to describe men.

As the teacher discusses the preceding paragraph with the class, he will discover that students are reluctant to elaborate on the cold supporting facts because they are uncertain of what their audience expects, or indeed, who their audience is. They have been writing for the teacher, who they assume knows everything. Therefore, they have felt no need to explain their facts; they have felt a brief reference to the fact would be enough for this omniscient audience.

At this point the teacher and student need to investigate the audience of a writer of analytical and descriptive commentary on literature. The teacher may have students read a critical essay on a familiar piece of literature and discuss how much knowledge a professional writer assumes his audience to have. Should a student writer assume the same amount of knowledge from his rather unknown audience? The teacher, of course, cannot answer this question absolutely for the student. But he can, through the discussion, show the student that he needs to think carefully about his audience before he decides to what degree he needs to amplify his topic sentence and supporting details.

The teacher might suggest the following technique for the writer who can assume that his audience has the text close at hand. (The paragraph of illustration is a student paragraph.)

> A person to serve in the first capacity - those who direct the efforts of other people - would have to be a quick-witted, bold, and intelligent leader. Immediately the names of the great rulers spring into mind - Caesar, Cleopatra, De Guiche, Rufio, etc. In a large society these rulers' methods of complete domination were effective. Yet a small society needs a man that can work with the people, smooth out disputes, and still retain the other qualities of a leader. For this reason I have selected Apollodorus to lead the group and direct them in obtaining the necessities of life. He is intelligent and clever (his dippersing of the guards on page 543), bold (his fight with the sentinel - 540), and a peace-maker (his settling of the dispute between the porters - 544.) Above all, he is not a dominant figure, and thus would be able to harmonize more easily with the rest of the group. He would also make an excellent teacher, being a patriarch well-versed in cultural and educational aspects of life. Finally, Appolodurus' character would impress upon the community the importance of high morals and ideals.

The teacher will more often need to encourage the students to consider their audience to be almost completely unfamiliar with the text. This consideration will place on the student writer the burden of explaining the facts to his "unknowing" audience.

6. The following procedure suggests a method of leading students to write for an audience that doesn't know everything about the subject. That is, the method is designed to teach students to amplify the hard, cold supporting facts in their paragraphs.

The teacher may show a slide of Brueghal's painting of "The Fall of Icarus." He may ask students series of questions such as the following: What knowledge does the painter assume of his audience? (familiarity with the myth of Icarus" fall) How does this knowledge help the audience understand the title of the picture? Through his painting what interpretation of the myth does Brueghal make? What comment is he making on human nature? (Students will give an answer such as this: "People are indifferent to the suffering of others.")

The teacher will note with the students that it is a commonplace observation about human nature. But Brueghal doesn't assume that his audience knows all about this observation. Instead, he amplifies the observation into a work of art. He explains the observation in dense detail. For example, he explains through color by contrasting the bright reds, whites and blues in other parts of the picture with the use of dark browns and greens where Icarus is falling. The students can follow this example with observations about the movement, line, and composition of the picture. Students will see that the artist, rather than assuming too much knowledge from his audience, has made a complete picture by explaining his idea to his audience in full detail.

The observation and discussion of the artist's technique of amplification can be followed by an examination of Auden's poem, "Music des Beaux Arts," which comments on Brueghal's painting. Again students can note the elaborate details the poet supplies his audience with.

Now the teacher may distribute a sample answer that a student had previously written to the question: "What is your opinion of Antony at the end of Act III, sci of Julius Caesar:

> Mark Antony is a shrewd contriver, as Cassius says, and not as helpless as Brutus thinks. He is deceiving the conspirators by telling them he will join them. He is really going to try to destroy them with his oratory at the funeral.

The teacher should discuss the quality of the answer with the students. He should note that although the student has some accurate insights into Antony's character, he has assumed too much knowledge from his audience. He has failed to elaborate on his generalization as Brueghal and Auden did. He has failed to explain what Cassius, what Brutus thinks, how Antony deceives the conspirators, how he plans to destroy them. The class may then discuss the kinds of details available to complete the sketch of Antony.

The next step in the final assignment:

Take the sample answer and amplify the answer. Build the answer with details, illustrations, and reasons that will make the sketch of Antony a complete work of art.

Student Samples

1. Mark Antony is a shrewd contriver, as Cassius has said, and not as helpless as Brutus thinks. He is deceiving the conspirators by telling them he will join them. He is really going to try to destroy them with his oratory at the funeral. Antony, when out of hearing, calls Brutus and Cassius "butchers" when to their face he calls them "nobel Princes." He tells them he doesn't doubt their wisdom, and later prophesies a curse upon them. Antony leads them to believe he is weak without Caesar and that he sees the conspirators point, all the while planning to avenge Caesar's death at the most opportune moment, specifically, his fineral oration.

Comment:

The student has amplified the original statement somewhat. He has given four statements of Antony's trick of pretending. But, with the exception of the first example, his statements are quite general, i.e., "leads them to believe he is weak" and "all the while planning to avenge Caesar's death."

2. Mark Antony proves to he a shrewd contfiver as Cassius said, and not as helpless as Brutus believes. After Caesar has been killed, Antony sends a servant to the conspirators to be certain they will not harm him. Antony then goes to the conspirators and "begs" that they kill him, fully aware that he will not be harmed. This dramatic gesture shows careful planning on Antony's part. Having been assured that he will not be harmed, Antony pretends to befriend the conspirators. He shakes their "bloody" hands (probably in order to be certain he knows all the conspirators), and calls them "Gentlemen all." Antony is then able to obtain permission to speak at Caesar's funeral, after promising not to condemn the conspirators. In his solfloquy, alone with Caesar's body, Antony reveals his intentions. He will plunge Italy into a terrible civil war. "Domestic fury and fierce civil strife shall number all the parts of Italy." Antony here begins to display the cunning political judgment which Cassius has feared he possessed. At the funeral, Antony does not directly attach the conspirators. Displaying an excellent grasp of mob psychology, Antony stirs the crowd against the conspirators in a brilliantly ironical speech. Cassius' fear proves true. Antony possessed keen political judgment and is "a man to be feared."

Comment:

This student has amplified to a greater degree. He has added specific examples of words and actions.

3. Antony deceives the conspirators by using language that appeals to their emotions. He uses his power of moving men through his use of verse to make Caesar's killers think he is their friend. To make sure he can appear before the

conspirators without being killed, Antony sends his servant as a messenger. The servant is instructed to say that "Brutus is noble, wise, valiant, and honest" and that he loves Brutus and honors him. Antony knows that Brutus is naive. He uses words with heavy connotations that will appeal to Brutus' feelings and make Brutus believe he is a friend. Antony's eulogy to Caesar uses connotative words to move the conspirators to sympathize with him. He speaks of Caesar's conquests, glories, triumphs "and spoils," and says that Caesar had "the most noble blood of all this world." Not only do these words arouse pity in the conspirators, but they show that Antony has not forgotten Caesar so quickly, and doesn't have to arouse suspicion. While their "purpled hands do reek and smoke" Antony plays on their conventional reactions by asking to be killed. Brutus doesn't realize that Antony has already been assured of living, but reacts to the words as Antony has planned. Antony wins the favor of the other conspirators as he shakes hands with them. Shrewdly he is making every conspirator. He says, "Friends I am with you, and love you all." These words and his individual greetings make the conspirators feel important. His first step of revenge is begun, when, after flattering the men and winning their pity, he asks to speak at Caesar's funeral. Through his choice of emotional words Antony has won the trust of the conspirators, and now has time to gather the force needed to oppose them.

Comment:

This student has amplified just a single point of Antony's deception - his clever use of words. This is a good example of how a single, seemingly narrow point can be expanded with particular examples to give a complete picture.

SECTION C

The actual assignment may be preceded by a discussion of the weakness in paragraph amplification in the following student example:

> Kino, in his "war" against the stone city, experiences a feeling of helplessness, for example, when he seeks the services of the doctor, he is turned aside because he is too poor to pay for it. He crashes his fist into the doctor's gate as an expression of his utterly helpless feeling. On another occasion, when he visits the pearl dealers, he discovers he is the victim of collusion when, one after another, the pearl buyers scorn his precious pearl.

Then the teacher may give the following assignment:

Theme of Amplification

Rhetorical Goals:

1. To write complete sentences
2. To write a paragraph of amplification
3. To use transitions

Assignment:

Write one paragraph which amplifies one of the topic sentences suggested below. Amplify it by relating in detail one incident which proves the truth of the topic sentence.

Restrictions:

1. Write one paragraph
2. Begin the paragraph with one of these topic sentences:
   a. Kino, in his "war" against the stone city, experiences a feeling of helplessness.
   b. Jurgis is forced into violent action by the scheme of Ona's boss.
   c. Jurgis is provoked into violence when the bartender treated him unfairly.
3. Support your topic sentence with one detailed, amplified episode, such as:

   The Pearl
   a. Kino's visit to the doctor.
   b. Kino's visit to the pearl buyers.
   c. Kino's flight from the trackers.

   The Jungle
   a. Jurgis' assault on Ona's boss.
   b. Jurgis' assault on the bartender.

Student Samples

A. Kino, in his war against the stone city, experiences a feeling of helplessness. An example of this can be seen in Kino's encounter with the pearl buyers. Kino had found a pearl far better than any he had ever seen. For the short time he had it, before he tried to sell it, this pearl had become his life. With it, he could have anything. It could give his son a new life. But when Kino tried to sell his treasure, he found the market closed to him. He was at the mercy of the pearl buyers, and they weren't going to pay any more than they had to. To make matters worse, Kino's friends and neighbors were drawn in by the pearl buyer's lies. This set Kino even farther apart from the village. As he crashed out of the pearl dealer's office, he was struck with the knowledge that he had very little control over his life.

B. Jurgis, the main character in the Jungle, displayed a very violent temper. For example when he found out that his wife's boss had forced her into prostitution, Jurgis went wild. After he got the story from his wife he broke into a mad run toward the loading docks where Connors, her boss, could be found. It was quite a distance from his home but he ran like the wind. When he reached the yards he raced around madly till he confronted the red faced boss. Without thinking twice he leaped at the man like a wild animal. He was so angry and wild that he could barely see his victim but he kept beating the man with everything he had. It took many men to tear Jurgis off of Connors. Just as Jurgis was almost torn from the helpless Connors, Jurgis reached over and sunk a set of angry teeth into the man's cheek. He came up with a mouth dripping with blood and full of skin and chunks of flesh. To me this incident has proved better than any other could that Jurgis was a man of rage and quick temper.

Comment:

These samples show that with practice students can learn to amplify an episode in sufficient detail.

V. AMPLIFICATION

11th Grade

A. Vary Paragraph Parameter to Change The Level of Generality and Texture of the Writing

VARY PARAGRAPH PARAMETER TO CHANGE THE LEVEL OF GENERALITY AND TEXTURE OF THE WRITING

SECTION A

At the same time that the writing of students is often verbose and redundant it is just as often thin and even threadbare. The tenth grade in Unit III A on Sentence Construction enriches the texture of the writing to make it more particular and dense. One approach reworks a generalization such as "In the summer you are accustomed to getting up late" into something like "In the summer you are accustomed to getting up just in time to watch a John Wayne picture on Movie Matinee." The cumulative sentence is also taught. As Francis Christensen explains in "A Generative Rhetoric of the Sentence," the cumulative sentence compounds a number of structural layers, each at a lower level of generality. It makes a richer texture through the addition of not only primary sentence modifiers (including relative and subordinate clauses), but "an array of noun, verb, and adjective clusters."

At the paragraph level the tenth grade in Unit V A has taught a generative rhetoric that seeks to produce additional sentences through relevant details, illustrations and reasons. Specifically, this productive rhetoric concentrates on amplication of an idea by use of a single detailed and specific illustration as supporting evidence.

The eleventh grade picks up the idea of amplification through outlining and the concept of paragraph parameter. Thus, the concept is developed that any sentence or paragraph may be expanded or any paragraph or thesis condensed to a different level of generality, depending upon the writer's purpose and his audience.

The gross concept of paragraph parameter will be refined at the twelfth grade through the use of the more analytical sentence outline.

SECTION B

1. Glatthorn, Allan A., and Harold Fleming, Composition: Models & Exercises, New York, Harcourt, Brace & World, 1965.
2. McClure, Raymond D., John S. Shea, and Martin Steinmann, Jr., et al., Themes & Exercises, Minneapolis, University of Minnesota, 1961.
3. National Council of Teachers of English, The Sentence and The Paragraph (contains articles by Francis Christensen, Paul Rogers, et al.) Champaign, Illinois, N.C.T.E., 1966. (This pamphlet is must reading for the unit.)
4. Ostrom, John, Better Paragraphs, San Francisco, Chandler Publishing Co., 1961.
5. See 10th Grade Bibliography for Amplification Unit.

Procedures

1. The teacher might wish to begin the unit with a review of paragraphing and what determines paragraph lengths. Also, a review of the practical writer's outline as related to paragraphing would be helpful. The included discussion from Themes and Exercises gives a good starting point.

2. The material in Better Paragraphs on major and minor support should be reviewed (pp. 4-6). Emphasis should be on the fact that major statements can always be further supported by minor statements and many minor statements can further be supported at an even more particular level of generality. This prepares for the parameter concept in writing.

3. One good inductive method for showing levels of generality is to select topic sentences from a previous set of student themes and have students expand the paragraphs into two or three paragraphs by the use of details, reasons, or comparison or contrast. The paragraphs may be built on the overhead projector or the chalk board. The students may be asked which level of generality is more interesting, the original or the amplified version. A discussion should follow as to when one might wish the longer version. (Note: Be careful to distinguish between the vertical expansion--abstract to concrete--and the linear expansion--aggregate of example and detail. Textbooks have many examples of this.)

4. Glatthorn and Fleming's chapter 3 on "Paragraph Development" (pp. 13-23) is quite good for the use of specific detail to amplify a topic. The topics on p. 23 might be outlined at different levels of generality. Students might be asked to develop a two-point outline (two paragraphs) on one of the subjects and then expand the outline to four points (four paragraphs) by means of sub-divisions. Students might be asked to then write out just one of the expanded paragraphs.

   Example:

   (Thesis) The capital of the art world has shifted from Paris to New York.

   I. The art galleries of New York surpass those of Paris in the quality and quantity of new work they display.

   II. In midtown Manhattan are to be found the conclaves of painters, the stimulating new schools and the galleries which attract the wealthy patrons.

   The capitol of the art world has shifted from Paris to New York. The art galleries of Nre York surpass those of Paris in the quality and quantity of new work they display. In midtown Manhattan are to be found the conclaves of painters, the stimulating new schools and the galleries which attract the wealthy patrons.

Parameter Expansion Factor = x4

Expanded version (four paragraphs)

I. The art galleries of New York surpass those of Paris in the quality and quantity of old and new work they display.

  A. The older museums have tremendously expanded their treasuries of Renaissance and post-Renaissance art in the past two decades.

  B. In New York several fascinating museums feature modern art.

II. In midtown Manhattan are to be found the conclaves of painters, the stimulating new schools, and the galleries which attract the wealthy patrons.

  A. Painters from all over the world clash ideas and plan happenings in the studies along fifty-third and fifty-fourth street, in the lower village, or East-side garrets.

  B. The cash exchange for paintings in one twenty-four-hour period in New York exceeds the total of such daily exchanges in all the rest of the world.

One sample paragraph developed (¼).

IB

In New York several fascinating museums feature modern art. The Guggenheim Museum, designed by Frank Lloyd Wright, is a domed, circular white stone building in which paintings are hung around a spiral floor plan. The museum exhibits twentieth-century art objects and frequently features the works of young or lesser known artists. The Whitney Museum of American Art contains contemporary American sculpture, paintings and water color drawings. The Museum of Modern Art on 53rd Street has an outstanding collection of modern sculpture, paintings, drawings and prints, photography and films. A few doors away the Museum of Contemporary Crafts exhibits artistic handicrafts in fabrics, ceramics, metals, wood and architecture. At Columbus Circle Huntington Hartford's Gallery of Modern Art shows both nineteenth and twentieth-century art. Lesser known museums complete the New York mecca of art.

After this the teacher might have students project more detailed paragraphs that students could write after a visit to the museums, e.g. if they were a guard in a wing of a museum, if they were a specialist on Dali, etc.

5. In conjunction with the structural-reading unit at eleventh grade the concept of paragraph parameter and outlining may be further developed.

   a) Display on overhead projector the following transparency of an outline.

Thesis: Structural reading is superior to beginning-to-end reading in three ways: it makes the over-all reading more efficient, it promotes longer retention, and it reduces the time of orientation.

(Introduction)

I. Comparison of efficiencies

   A. Structural reading

      1. Speed
      2. General Comprehension
      3. Detailed Comprehension

   B. Beginning-to-end reading

      1. Speed
      2. General Comprehension
      3. Detailed Comprehension

II. Comparison of retention

   A. Structural reading

      1. Immediate recall
      2. Delayed recall

   B. Beginning-to-end reading

      1. Immediate recall
      2. Delayed recall

III. Comparison of orientation time

   A. Structural reading

   B. Beginning-to-end reading

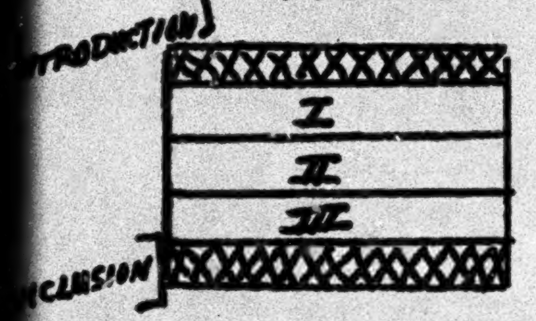
b) Discuss with the class the possible minimum and maximum number of paragraphs such a paper might have. What factors would determine the optimium length? (Audience, purpose, writer's knowledge, etc.) This is a good point to bring up the question of a writing outline. Is it necessary to outline below the paragraph level? When is it wise to outline below the paragraph level? Is a sentence or topic outline going to help the writer more? Why? How would this outline change if the organization of it were switched from block-by-block comparison to point-by-point comparison? Etc.

c) Display the following three scales of paragraph parameter on over-head or distribute duplicated copies. Discuss changes in the outline that the writer's material might demand.

PARAGRAPH PARAMETERS

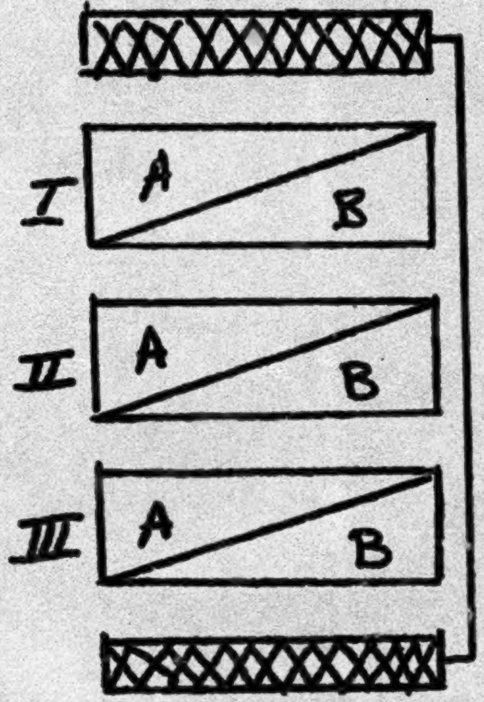
SCALE 1

1 Paragraph
200 wds.


TRODUCTION
I
II
III
NCLUSION

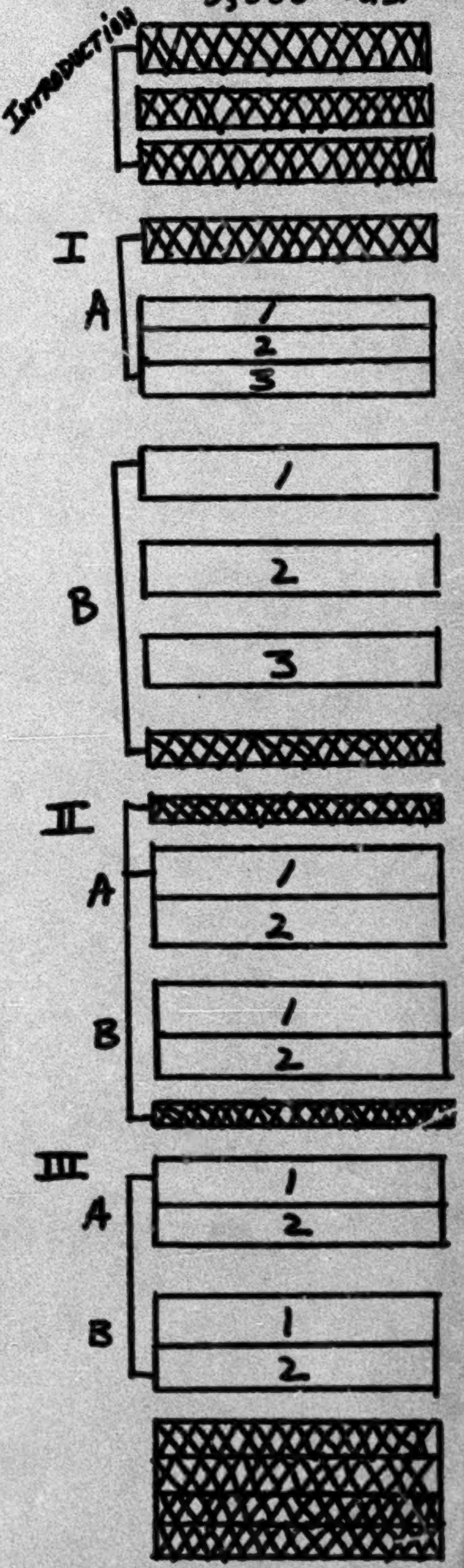
Scale 2

5 Paragraphs
1,000 wds.


I
A
B
II
A
B
III
A
B

Scale 3

c. 16 Paragraphs
3,000 wds.


INTRODUCTION
I
A
1
2
3
B
1
2
3
II
A
1
2
B
1
2
III
A
1
2
B
1
2

d) A possible assignment now might be to have students write a single paragraph of about 200 words (Scale 1). Also, have them write a 200 word paragraph developing any one point of scale 3. This will give them a feel for the density and texture that writing can assume. (They will quickly discover the limitations imposed by lack of material if they have not absorbed the material of the unit well.) Below is a student sample for the assignment.

Scale 1

Structural reading is superior to beginning-to-end reading in three ways. First, it makes the over-all reading more efficient. It increases the speed not only of general comprehension but of detailed comprehension as well. This certainly runs contrary to the feeling of complete mastery one is deceived into when doing a careful beginning-to-end reading. Secondly, the comprehension gain is likely to be better retained by the structural reader. Beginning-to-end reading will result in lower scores on tests of retention, regardless of whether the test is for immediate or delayed recall. This is true for all types of material, but especailly so for more difficult subject matter. Finally, the time taken for orientation to new material is significantly cut by structural techniques. The initial structural survey appears to the mind quickly, and when the second reading begins, the mind is at peak operating efficiency. The temporary loss of time for the initial skim is more than offset by the more efficient second reading. So readers need to take time to get the structure clearly in mind before proceeding to a detailed reading.

Scale 3 (III A--First paragraph)

Structural reading cuts down the time of orientation to new material. A reader is a good deal like a car on a cold winter morning. Neither can start, at peak efficiency. Nor can the human mind which has been thinking about one subject immediately switch to and become engrossed in a new chain of thought. It has to come to a halt before it can start up in a new direction. Experiments, however, show that what might be a 7 or 8 minute change-over can be reduced to 2 or 3 minutes by the structural survey. With the thesis and purpose of the writer clearly in mind and the topic sentences and key points clearly picked out, the structural reader has the oil flowing in the engine and all cylinders hitting. He can read a lot faster. He has adjusted his mind in the right direction and has a clear vision of the open road ahead. The structural reader will quickly pass up the beginning-to-end reader who is rather fuzzily poking along.

Comment:

The student has basically fulfilled the assignment quite well. Scale 1 includes all major heading of the outline with some minor support. Scale 3 certainly expands and gives texture to the subpoint on orientation. The writer here, however, is guilty of too much development by repetition, closely bordering on padding. Many of the papers will show padding rather than true cumulative development. Students should clearly understand the difference.

SECTION C

In planning assignments for this section the teacher should not necessarily have the students write only long papers. The parameter concept can be easily attained by having the student outline at different levels of generality and then develop a sample paragraph or two from the outline as it might be done. (See Section B).

Section C of this unit is not complete at this printing of the curriculum since the unit is newly developed. As the department tests assignments and gathers student models during the 1967-68 school year, Section C of the unit will be expanded.

The following assignment suggests a method for reviewing a student's individual research reading while testing his ability to expand the parameter of a topic.

Assignment

Topic Restrictions

To expand your information from class films, lectures and readings, read in at least three sources on one of the following topics: early Greek drama, early Roman drama, medieval drama.

As you read look for a thesis that will unify a significant portion of your reading.

Rhetorical Restrictions

1. Write a clear thesis statement to introduce a major idea from your reading.
2. Expand the thesis statement into a thesis paragraph that defines key words of the thesis statement and forecasts the development of following paragraphs.
3. Expand the thesis paragraph into an outline for paragraphs supporting the statements in the thesis paragraph.
4. Expand one section of the outline into a fully developed paragraph.

STUDENT MODEL

Thesis Statement: Most medieval mystery (or mircle) plays left the churches and were ultimately repudiated by ecclesiastical authority for several reasons.

Thesis Paragraph

Most medieval mystery (or mircle) plays left the churches and were ultimately repudiated by ecclesiastical authority for several reasons. The reason usually proposed is entirely a physical one. However, and perhaps more important, after the performances were physically removed from the churches, the ministry soon gave the responsibility for writing, producing, and acting these mystery plays to laymen of the guilds; certain things pertaining to drama in the churches were becoming a source of trouble (to the churches). The practice of the Catholic church of adopting or tolerating certain popular festivals and "ceremonials" sometimes proved such a source of trouble. And another festival - one of a different sort, the Feast of Fools - was disturbing to high authorities of the church. Problems also developed over the scenes in the mystery plays concerning hell and devils.

Paragraph 1 - The physical reason involves the simple fact that the settings (primarily the mansions used) and the audiences soon became too large for the churches to hold together.

1. Mansion become larger, more numerous
    (a) Play at Mon's in 1501 had 67 mansions
2. Mansions left little room in churches for all wishing to see them
3. Mansions could be built along one side of a market place or against walls of buildings surrounding public square and room for many more playgoers would be provided
4. Pageant wagons brought mysteries also to people of city

Paragraph 2 - In order to enlarge its influence over the people, the Catholic church had, since the seventh century, made the adoption or toleration of "ceremonials" and festivals popular with the people a practice.

1. This sometimes caused trouble-serious trouble with acceptance of some festivities
    Certain pagan agricultural rites dating back to rites of Dionysus
        Including sword dance and mummies play in which one of two contestants killed, then revived as symbol of death of winter and coming of spring
2. Some of these (pagan) ceremonies banned by church
    Early in twelfth century, Bishop of Lincoln condemned agricultural celebrations of autumn and spring, including sword and Maypole dances
3. By these attacks on pagan ceremonies, church attacking theatre, if indirectly

Paragraph 3 - Also irksome to higher church officials was the festivity known as the Feast of Fools.

1. Began in church itself
2. During twelfth century - when drama established in church - became revolting
    (a) Before this time, parish idiot or drunkard elected as King of Fools; but then called Bishop or, even, Pope of Fools by young clergy
    (b) Obscene songs and dances in church, playing cards and dice before altar, finally to burlesque Mass itself
3. Church tried with little success to eliminate this practice
4. These clerical "blasphemies" probably had part in corrupting plays and playacting

Paragraph 4 - Scenes in the mystery plays involving hell and devils had grown longer and had become more comical and a source of trouble.

1. Such scenes became popular with people
2. Even when drama went outside church and was in hands of guilds, matter not solved
    (a) Devil and his assistants became a more notable, funnier, and well loved feature of mystery plays
    (b) Uneducated audience probably also liked realistic tortures of hell and frustrations (comical) of the demons
3. Part of original purpose of mysteries thus defected - people "sympathizing" on side of "Devil"

Paragraph 3 - written out

Also irksome to higher church officials was the festivity known as the Feast of Fools. This began in the church itself as a harmless celebration for the lower clergy. However, during the twelfth century, when drama was firmly established in the church; the Feast of Fools became a sort of revolting farce. Before this time, the young clerics had elected the parish idiot or a drunkard as King of Fools. But now, they called him Bishop of Fools or, even, Pope of Fools. These clerics started to perform obscene dances and songs in the church. They played cards and dice before the altar, and ultimately they began to burlesque the mass itself. Somehow, an ass became a part of this crude practice; it gave its ears to the cap of the fool and, at the end of the Mass, the people would say, "Hee-haw" three times. The church tried, with little success, to eliminate this practice which the people found as enjoyable as the lower clergy. Probably, these clerical "blasphemies" had a part in corrupting plays and the acting in them. Perhaps mainly for this reason, Pope Innocent III, in 1210, issued a papal decree ordering the mystery plays out of the churches, and clerics such as the Bishop of Lincoln strongly attacked the mysteries.

Comment:

The student has followed the assignment well. In the thesis paragraph he expands the thesis statement by giving the reasons for drama leaving the church. In the outline he expands each separate idea of the thesis paragraph with further details. In the paragraphs he expands the outline with further details.

VI. COHERENCE

10th Grade

A. Achieve Coherence through Order: Time, Space, and Order of Importance

VI. COHERENCE

SECTION A

This unit provides students with their first contact with particular forms of paragraph patterns of development. The eleventh and twelfth grade will continue to develop coherence through paragraph patterns. The eleventh grade will deal with comparison and contrast organization; the twelfth will review all forms of paragraph organization, introduce the specific to general pattern and the paragraph of transition.

Only after teachers have introduced Units IV, A and V, A, should they turn to this unit. That is, after students have had practice with paragraph unity, they should be introduced to the added dimension of paragraph coherence.

The following unit should be presented during the first half of the school year and reinforced throughout the year.

SECTION B

Bibliography

1. Brown, et al., Writing: Unit Lessons in Composition, 1 and 2. (Text treats chronological and spatial order.)
2. Corbin, Guide to Modern English, pp. 30-31. Discusses briefly arranging details by chronological and space order. Text treats the subject in conjunction with transitional words. Exercises 8 and 9, pp. 38-39, give practice using these two types of order.
3. Stegner, Modern Composition Book 4, has material on chronological order, pp. 57-58 and spatial order, pp. 61-64.
4. Warriner, English Grammar and Composition, pp. 235 ff., discusses chronological order plus some other orders that are not stressed at tenth-grade level. There is brief reference to spatial order in discussion of descriptive paragraphs, pp. 230-233. Narrative paragraph material, pp 237 ff., makes reference to chronological order.

Procedures

1. The teacher may begin by distributing the following sheet which defines coherence and explains the three methods of organization which will be stressed in tenth grade. In discussing this sheet with the class, the teacher may mention that the first two orders (time and importance), as well as the familiar order of simple generalization to specific example, are used for writing exposition. The third order mentioned (space order) is used for description.

A WRITER SHOULD MAKE HIS PARAGRAPHS COHERENT BY ORDER OF SUPPORTING DETAIL

There are many methods for developing a paragraph by use of specific details to support a generalization; time order, order of importance, and space order are three on which we will concentrate. In writing a paragraph, you may use just one of these methods, or you may combine more than one. It really doesn't matter, for your subject and purpose will determine your method. But you must develop your ideas some way or your reader will not be properly convinced. Clear order is an arrangement of ideas which will enable the reader to understand how the ideas are related and where they are going.

Time Order: A reader expects written material to follow the apparent time sequence of events in everyday life. He expects the events of last month to be discussed before yesterday's event. Example:

Paragraph subject: series of omens or warnings forecasting death of Caesar

1) soothsayer's warning month before ides of March
2) storm during night before ides of March
3) Calpurnia's dream that same night
4) sacrificed beast on morning of ides
5) warning of Artemidorus on way to Senate on ides of March

Order of Importance: In this order, the sequence of ideas is so arranged that each succeeding idea is more forceful or important than the preceding one; the last idea discussed comes as a climax or culmination. The reader should feel that this last idea is the most important. Example:

Paragraph subject: Brutus' errors of judgment in matters related to Caesar's assassination.

1) that the conspirators whould not invite Cicero to join, a minor decision
2) that Marc Antony should be allowed to live, a major error
3) that Marc Antony should be allowed to speak at Caesar's funeral, a fatal decision

Space Order: In this order, used for writing descriptions, a writer must arrange his ideas or details carefully so that the reader does not become confused. Thus, details should be arranged in a "right to left," "top to bottom," "near to far away," etc., fashion.

Paragraph subject: The arrangement of objects on a boy's desk (plan from left to right).

1) at one end, a pile of dirty, old rocks
2) atop the rocks, yesterday's chewing gum
3) to right of rocks, a jar containing a few weak caterpillars
4) around the jar, crumpled wads of paper
5) under paper, pencil shavings scattered left and right
6) beside the paper at end of desk, a half-eaten apple

2. The students next may examine sample paragraphs to determine their method of coherence. In discussing these paragraphs, the teacher and the students should note the transitional devices that mark the method of coherence.

PARAGRAPH COHERENCE

Analyze the following paragraphs to tell which kind of order (time, space, or importance) is used in each. First, underline the subject of the topic sentence of each and enclose in brackets the controlling idea.

A. Cluttered though it is, our dormitory room represents the lives of my roommate and me. Dance favors, cartoons, pennants, and pictures of boy friends are tacked over the cracks and holes in the plaster. Our desks beside the big double window are covered with open textbooks, high school yearbooks, unaddressed Christmas cards, and neglected pledge lessons. Empty coke bottles and wadded candy bar wrappers are scattered around the wastebasket between the desks. Across the middle of the room is a clothes line, usually weighted down with dripping slips and bobby socks. Our beds are neatly made for a few hours each morning, but by noon each of us has lain down at least once, leaving the bed spreads wrinkled and the pillows wadded into balls. On the rickety table between the beds are a half-knitted Argyle sock and a small record player. A tennis racket and a hockey stick are propped in one corner of the room. On our dressers is a hodgepodge of cosmetics, combs, brushes, scissors, bridge lessons, and other equipment. It is hard to see what would make such a disorderly place attractive, but we call it home because it is full of the things that make up our lives.

Type of order:

B. In the first year of World War Two, Germany's military machine seemed irresistible. In September, 1939, after Hitler demanded that Danzig and the Polish Corridor be returned to Germany, he ordered his armies into Poland. Within three weeks they had conquered one third of the country. Warsaw, the capital, held out for some time, but in the end it also fell. During the winter of 1939-40, which journalists called the "phony war," there was little fighting. In the spring Hitler struck again. Denmark was taken in April. Next the German troops, aided by pro-Nazi Norwegians, conquered Norway, and British troops there were forced to evacuate. In June the Germans struck through Belgium and Holland to reach France. The famous Maginot Line proved useless as the Germans simply swung around it. Mechanized units coordinated with air power had conquered practically all of the continent in less than a year. After June 21, 1940, only England remained unconquered, and its downfall before the seemingly irresistible German army appeared inevitable.

Type of order:

C. A small child enjoys a book only if its physical format meets his requirements. If the pages of a book are easy to turn and hard to tear, he likes to pore over it all by himself. Therefore, he wants a book that is sturdily bound with firm stitching so that it won't fall apart with his constant use. The size of the book is also important. For a small child who enjoys paging through a book, there is a special thrill in being able to handle the book itself. If it is too heavy for him to carry or too large to fit on his lap, it will not appeal to him. The spacing of the words, the number of words on a page, and the size of the type is also important in a child's book. Even in a picture book, fine type and crowded texts are undesirable. Most important, a child enjoys pictures. He likes bright, expressive illustrations. Detailed pictures in black and white only confuse him because he can't interpret them. He likes uncomplicated pictures of exciting action. A child's requirements are different from an adult, and he may never express them in words; nevertheless, they are essential to his enjoyment of books.

3. Next, the teacher may ask students to examine the following scrambled paragraphs:

PARAGRAPH COHERENCE

INSTRUCTIONS: The sentences in the following two paragraphs have purposely been scrambled. After studying the ideas and transitional devices, you should be able to see relationships between sentences and arrange the sentences in the proper sequence.

A. (1) They are time-consuming because of the many rites and ceremonies associated with the fraternity, the bull sessions, and the emphasis on social rather than scholarly activities. (2) On the many college campuses the fraternity system is carrying on a quiet battle for its very existence. (3) They are called undemocratic because a person of a minority group is often excluded and because they draw predominately from the ranks of the well to do. (4) They are charged with being physically harmful because of the hazing, which may have back of it the testing of character, but has on occasion, incredible as it may sound, since it is principally made up of strenuous but harmless activities, led to serious physical damage and even death. (5) The most serious charges brought against it are that fraternities are expensive, undemocratic, time-consuming, and sometimes physically harmful. (6) They are expensive because of the emphasis on social activity, the membership and initiation dues, and the luxuriously furnished buildings in which most of them are housed.

Coherent order of sentences:

Which is the topic sentence?

B. (1) After he drew his plans, Jefferson supervised the actual construction of the house over a period of thirty years. (2) Monticello was the product of a lifetime. (3) In 1802, the mansion was completed. (4) His interest began when he was a small boy; according to legend, he dreamed even then of building a house on the mountain where he often played. (5) Monticello, his home in Virginia, was Thomas Jefferson's central interest throughout his life. (6) He began to make his dream a reality in 1764, when he drew the plans. (7) After living in France for several years, he resumed the work and added a new wing to the original plans. (8) He began the building before he was married but allowed it to lapse when his wife died.

Coherent order of sentences:

Which is the topic sentence?

Which is the concluding sentence?

4. The following paragraphs from White's The Making of a President, 1960, although not perfect paragraphs in every respect, serve as useful material to teach the idea that one's subject and purpose determine one's type of order. The class should discuss the questions that follow the paragraphs.

PARAGRAPH COHERENCE

As we have already mentioned, the arrangement a writer chooses for the ideas in his paragraph depends primarily on the subject of that paragraph. In The Making of the President, 1960, Theodore H. White describes the West Virginia presidential primary contest between Senators John Kennedy and Hubert Humphrey. First White describes the traits of the typical West Virginia voter. Then he traces the development of the organization by which Kennedy was able successfully to defeat Humphrey. The two paragraphs below are taken from these two sections of the chapter "The Art of the Primary: Wisconsin and West Virginia." Study them to determine the type of arrangement--simple general to specific organization, order of importance, or order of time--used in each. Consider, too, the nature of the subject of each paragraph as it determined the choice of arrangement of ideas.

I

1) To this bleak picture of hunger and politics one should add, in all justice, a condition that most of us who reported West Virginia in the spring found little time to note: that these are handsome people and, beyond doubt, the best-mannered and most courteous in the nation. 2) These are people who teach their children to say "Sir" and "Thank you" to their elders; they speak in soft and gentle tones; their relations with their Negroes are the best of any state with any significant Negro population, north or south. 3) The Negroes, being treated with respect and good manners, reciprocate with a bearing of good manners and respect. 4) Whether on a West Virginia bus or in a crowded West Virginia store, men and women are well-behaved and friendly. 5) Moreover, these are brave people--no state in the Union contributed more heavily to the armed forces of the United States in proportion to the population than did this state of mountain men; nor did any state suffer more casualties in proportion to its population. 6) That they should live as they do is a scar and shame on American life, an indictment of the national political system as well as of their own.

II

1) A shadow organization had been set up early in 1959 in West Virginia, its local chief being Robert McDonough, a printing-plant proprietor of Wood Country, a lean, taciturn but imaginative student of his home state's bizarre politics. 2) The original Washington strategist and director had been Ted Sorenson. 3) Slowly, through 1959, from county to county, from center to center, the Kennedy people had woven an organization called West Virginians for Kennedy--not so much to act as to be ready to act if necessary. 4) In December of 1959, Lou Harris had reported out of West Virginia again--this time with a 70-to-30 break for Kennedy over Humphrey. 5) Still there was no Kennedy decision to act in West Virginia. 6) A small state, its primary verdict not binding on the delegates actually elected, it seemed only conditionally worth a campaign effort in a spring of frantic exertion. 7) The condition on which it would be worth the effort was simple: that "the trap could be baited for Humphrey to enter," as one of the Kennedy early

planning papers said. 8) When in February of 1960 Humphrey did indeed "enter the trap" by filing his primary papers in Charleston, the Kennedys jubilantly followed suit and closed the trap about him.

* * *

1. What type of paragraph coherence is used in I?
2. What about the nature of the subject of I explains White's choice of this arrangement?
3. What purpose, besides mere information, does this paragraph also appear to have? How does this type of arrangement of ideas aid in accomplishing such a purpose or goal?
4. What are the subject and controlling idea in this paragraph?

   subject:
   controlling idea:

5. List, by use of brief words or phrases, in the order they come, the chief details of this paragraph's support.

6. Explain the meaning of the last sentence—in light of the contents of the paragraph.

7. What type of order is used in II?
8. Why?
9. List below the chief details which make up the paragraph—in the order they occur:

10. What connecting (transitional" or "linking") words or phrases help a reader move from point to point in this paragraph? (underline them).

* * *

5. The following exercise demands that students decide on an effective order for developing the topic sentence and supply details to follow that order:

Study the following topic sentences. Decide first what the subject and controlling idea of each is. Then decide, on the basis of the subject and purpose of each sentence, what type of order you would use to develop the paragraph. Write the name of the type on the line in front of each number. Then, in the space below the sentence, write, by using brief phrases, the details you would include in the exact order you would include them.

______________1. The catacombs of the Montresor castle are an ideal setting for murder.

______________2. In "The Dragon" the description of the moor symbolizes the past that the knights live in.

______________3. The doctor's surrounding in The Pearl symbolize his corruption.

______________4. A number of Romans express discontent with Caesar's ambitions for power.

______________5. Caesar's death was forecast by a series of omens.

______________6. Mark Antony uses clever tricks to incite the mob against the conspirators.

______________7. After last night's experience, I have decided that I'd rather be broke than be a baby sitter.

______________8. A balanced diet of T.V. programs brings rewards.

______________9. If I could change places with any character in a book, I'd like to be ____________________________.

______________10. Annie has a number of battles to fight in her attempt to teach Helen to speak.

6. To present a technique for developing paragraphs by spatial order, the teacher may follow closely the lesson in Brown, Writing: Unit Lesson in Composition 1, Chapter on spatial order. The following paragraphs may be used for additional analysis of spatial order.

DESCRIPTIVE PARAGRAPHS USING SPATIAL ORDER

A fat brown goose lay at one end of the table and at the other end, on a bed of creased paper strewn with sprigs of parsley, lay a great ham, stripped of its outer skin and peppered over with crust crumbs, a neat paper frill round its shin and beside this was a round of spiced beef. Between these rival ends ran parallel lines of side-dishes: two little minsters of jelly, red and yellow; a shallow dish full of blocks of blancmange and red jam, a large green leaf-shaped dish with a stalk-shaped handle, on which lay bunches of purple raisins and peeled almonds, a companion dish on which lay grated nutmeg, a small bowl full of chocolates and sweets wrapped in gold and silver papers and a glass vase in which stood some tall celery stalks. In the centre of the table there stood, as sentries to a fruit stand which upheld a pyramid of oranges and American apples, two squat old-fashioned decanters of cut glass, one containing port and the other dark sherry.

from "The Dead" by James Joyce

Those who would get a clear idea of the battle of Waterloo have only to lay down upon the ground in their mind a capital A. The left stroke of the A is the road from Nivelles, the right stroke is the road from Genappe, the cross of the A is the sunken road from Ohain to Braine l'Alleud. The top of the A is Mont Saint Jean, Wellington is there; the left-hand point is Hougomont, Reille is there with Jerome Bonaparte; the right-hand lower point is La Belle Alliance, Napolean is there. A little below the point where the cross of the A meets and cuts the right stroke, is La Haie Sante. At the middle of this cross is the precise point where the final battle-word was spoken. There the lion is placed, the involuntary symbol of the supreme heroism of the Imperial Guard. The triangle contained at the top of the A, between the two strokes and the cross, is the plateau of Mont Saint Jean. The struggle for this plateau was the whole of the battle.

Victor Hugo

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

from "The Fall of the House of Usher" by Poe

The red-room was a square chamber, very seldom slept in — I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn account all the accommodation it contained; yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it; the wardrobe, the toilet table, the chairs were of darkly polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane.

Jane Eyre by Bronte

SECTION C

Assignment No. 1: Paragraph Coherence

Rhetorical Goals:

**1. To write a coherent paragraph by use of one of the three orders we have studied, (time, importance, simple general-to-specific)

* 2. To use transitional words or phrases to connect major ideas in the paragraph.

3. To use adequate, relevant, specific concrete details to develop the controlling idea. Remember: you just express ideas clearly enough that even someone who had not read the literature you are discussing could make sense of the paragraph. To write this clearly entails making very clear any references to people, places, or events in the story.

4. To write an appropriate title (one which forecasts the controlling idea and which is expressed as a phrase.)

5. To end the paragraph with a concluding sentence (one which "rounds out" the paragraph and does not merely rephrase the topic sentence. Avoid saying such things as "I think" or "as you can see.")

Subject:

Write on one of the topic sentences listed on the separate sheet of topic sentences for the six plays we have read.

Restrictions:

1. Use ink.
2. Write on one side of the sheet only.
3. Skip a line between each line of writing.
4. Number your sentences.
5. Head your paper correctly.
6. Underline with a straight edge the subject of the T.S.; enclose in brackets the controlling idea.
7. Write in present tense.
8. Observe all other aspects of correct manuscript form.

Notice$ Re-read the sheets of corrections you were given for composition 2. Do not make these errors on this composition. Be particularly aware as you write this paper of the kinds of mistakes you have been making on previous compositions. Attempt to avoid repeating such errors. Always proofread very carefully before you turn in the paragraphs.

Below are the topic sentences for paragraph compositions based on the play you are reading from the list of six choices. You will write the paragraph later (either in class or partially in class). At this point, select one of the topic sentences and take notes on it so you will be prepared for the writing at a later date.

Enemy of the People

1. A number of incidents following Dr. Stockman's speech show that people "dare not" oppose public opinion.
2. Peter, the mayor, uses effective arguments in swaying the editors of the "People's Messenger" to support him against Dr. Stockman.
3. By comparing people to animals, Dr. Stockman reveals his belief that the aristocratic few should lead society.
4. Even after losing his home, his job, and the confidence of the people, Dr. Stockman refuses to compromise for personal gain.

I Remember Mama

1. In John van Druten's I Remember Mama, Mama's understanding of the foibles of others is revealed in her dealings with three of the play's characters. (foibles are weaknesses or failings of a person.)
2. In John van Druten's I Remember Mama, Katrin shows her developing maturity on three occasions.
3. In John van Druten's I Remember Mama, Uncle Chris shows different sides of his personality to different characters on at least three occasions.

Inherit the Wind

1. In Inherit the Wind Matthew Harrison Brady bases his fight against the Evolutionary Theory on blind faith in the words of the Bible rather than on intelligent reasoning. (Be selective—don't try to use all the material available in the play.)
2. Vinnie uses indirect and often clever methods to get Father Day baptized.
3. Clarence's changing attitude toward girls is shown in his actions toward Mary.

The Miracle Worker

1. In Gibson's The Miracle Worker, the key which Annie gives Helen is symbolic of Annie's ability to unlock for the child the door to life. (Trace the appearance of the key or the idea of a key through the play to show stages of Annie's battle with Helen)
2. In Gibson's The Miracle Worker, one battle Annie wins is the battle with her own guilt. (Trace the development of the battle and the process by which Annie conquers the problem.)
3. In Gibson's The Miracle Worker, Helen's feelings toward Annie change as the play progresses.

You Can't Take It With You

1. When the Kirbys come to dinner three occurrences involving "friends of the family" help to give them an unfavorable opinion of Alice's family.
2. On three occasions, Grandpa's snakes cause reactions of shock.
3. When Henderson tries to convince Grandpa that he protects his rights by paying taxes, Grandpa makes Henderson's reasoning seem ridiculous.
4. As Tony attempts to propose to Alice, several happenings point out the peculiarity of her family.

Outline: Composition

By now you should have a list of the details you plan to include in your paragraph about the play you have read. This outline should now list these details in the exact order you will put them in the paragraph.

I. Write below the topic sentence. Be sure to include in it the name of the author of the play and the title of the play (underlined).

II. What type of order will you use—time, importance, or simple general-to-specific?

III. Why will you use this order? Explain below.

IV. Now list the details you will put in the paragraph exactly in the order you expect to use. You need write only phrases, not the complete sentences.

1)

2)

3)

4)

5)

6)

V. Write below the concluding sentence for your paragraph:

Student Model

The Developing Maturity of a Young Girl

1) In John Van Druten's I Remember Mama, Katrin shows her (developing maturity on three occasions). 2) In Act II, scene 10, Katrin accompanies Mama to the home of Uncle Chris, the kind but sometimes frightening head of their family, who is dying. 3) The fact that Mama chooses Katrin to come with her shows that Mama believes Katrin is mature enough to face the situation. 4) After Uncle Chris dies, Katrin comes to the mature realization that death isn't always a horrible event, but, as with Uncle Chris, it can be a very peaceful occurrence. 5) Also, in Act II, scene 16, Katrin, who has displayed her avid interest in writing throughout the play, sends her best story to several publishers, only to have it rejected. 6) In utter despair, Katrin's maturity shows as she truthfully evaluates her writing skills and techniques. 7) In this scene, Katrin again shows her maturity by accepting the advice of an author and using it well. 8) Most important, in Act II, scene 8, Katrin receives an expensive dresser set for her graduation present. 9) She is thrilled by it, until she learns that Mama has traded her prized possession, her mother's brooch for the dresser set. 10) Katrin exchanges her gift for the brooch and Mama's happiness, a sacrifice which proves her developing maturity by showing she cares more for

others than for herself. 11) Each one of these incidents show Katrin's developing maturity and forecast the probability that she will be a responsible adult.

Comment:

The student has chosen to organize the details in order of importance. Since the controlling idea of the topic sentence is Katrin's developing maturity, this is a wise choice of order. A chronological order might have been convincing also.

The following sheet requires the student to evaluate his own theme:

Self-Evaluation: Composition 3—Paragraph Coherence

The purpose of this sheet is to help you find errors in your paragraph before the paragraph is turned in—and thereby to help you improve your grade. Answer the following "yes" or "no".

1. Title
    a. Is it forecasting the controlling idea?
    b. Is it a phrase and not a sentence?
    c. Is it capitalized correctly?
    d. Is it punctuated correctly?
    e. Have you skipped one line after it before starting the paragraph?
2. Topic Sentence
    a. Have you underlined the subject with a straight edge?
    b. Is the controlling idea in brackets?
    c. Have you indented one inch?
3. Transitions
    Have you used transitional words or phrases?
    Neatly, and writing small, print "TR" above each transitional word or phrase.
4. Paragraph Development
    a. Have you clarified for your reader any references to people, places, or events which he might not understand if he hasn't read the play?
    b. Have you followed the order set up on your outline?
5. Concluding Sentence
    a. Is there one?
    b. Is it merely repeating the topic sentence?
    c. Does it contain such expressions as "I think" or "As you can see"?
6. Have you written in present tense or present perfect tense all the way through the paper?
7. Have you used the dictionary to check the spelling of any words about which you have doubts?
8. Have you checked all pronouns in the paper to be sure their reference or agreement is clear and correct?
9. Have you checked each sentence—sentence by sentence—to be sure there are no fragments or run-ons?

10. Have you numbered sentences?

11. Have you headed the paper correctly?

12. Have you put the correct heading on pages 2, 3, or other pages after the first?

13. Have you proofread carefully to get rid of any errors due simply to carelessness?

Assignment No. 2
Spatial Order in Paragraph Development

Rhetorical Goals:

1. To write a topic sentence that gives a frame image for the descriptive paragraph.

2. To develop the paragraph by concrete details that fit within the frame image.

3. To arrange the details in a definite, consistent spatial order.

4. To connect the details by transitional phrases, pronouns, and repetition or variation of key words.

5. To express the details with connotative words that build a single impression.

Assignment:

Describe a still-life scene or room. Decide upon a single impression of this scene or room that you want to create. Your choice of details, your order of details and your choice of words should all contribute to this single impression.

Rhetorical Restrictions:

1. At the very top of your paper indicate the particular spatial order you have used—i.e. top to bottom, or radiation from a single, dominate object, etc.

2. Circle the word or words in the topic sentence that establish the frame image.

3. Underline the connotative words that you have chosen carefully for their effect.

4. Mark the transitional devices that you have used with a TR. Use pencil to do this.

Student Model A

Chaos

The dresser top is in absolute chaos. A stream of light flows from the once-white lamp standing on the corner of the dresser. Just behind the lamp sits a junk-filled tray consisting of such various odds and ends as broken rubber bands, insignificant scraps of paper and a few old sales receipts. Next to the tray there lies a dusty jewelry box surrounded by jewelry. Scattered throughout the mess of jewelry are bottles of half-evaporated perfume and at least fifteen tubes of lipstick. Lying in a heap at the opposite corner of the dresser are hair curlers and bobby pins, left there from the week before. A dirty brush and comb lie carelessly in the center of the mass of confusion, which resembled a battlefield.

Radiation

Even on the darkest days our large, square diningroom is flooded with light from the floor to ceiling window dominating one wall sunshine passing through the many-paned window creates bright, geometric patterns of light on the round oak table in the center of the room. Above the table is a chandelier, whose prisms catch the light from the window and refract it in scurrying patterns onto the wall. Here these patterns gleefully chase more colorful playmates created by an Irish vase standing on a teacart near the window. Less playful are the long rays of sunshine which reach across the room. These rays give life to the numerous plants on top of an old maple server. The entire room seems to reflect the warmth and cheer of the windows' light.

Comments:

The preceding themes successfully follow a spatial order.

Following are additional suggestions of paragraphs developed by spatial order:

1. Have students look at the details of the doctor's room in The Pearl. Note how they reflect the doctor's corrupt nature. Choose a room. Do the same sort of thing in describing it: use the details to show a side of the nature of the room's occupant(s).

2. Look at the description of the catacombs in the "Cask of Amontillado." Note how the details create a mood. Write a paragraph describing a scene where mood is created by the selection of details included. The description of the terrain at the beginning of Bradbury's "The Dragon" also sets a mood and could be used as another example for this writing assignment.

3. If you have access to the NCTE publication Modern Poetry in the Classroom, have students read the poem "Jeronimo's House" by Elizabeth Bishop. The accompanying article interprets the poem and presents ideas for discussing the use of the details in it. At the end of this article is a suggestion for having students write a poem or paragraph about where a person lives or works.

PARAGRAPHS AND PARAGRAPHING *

1. A paragraph is a unit of discourse marked in writing by indention of its first line (or, occasionally, by extra spacing between that line and the preceding line) and usually not marked in speech at all. A paragraph is generally longer than a sentence and shorter than a theme or essay. But one-sentence paragraphs are neither unknown nor always unjustified; and very short themes (Themes 1, 2, and 3, for example) are often one paragraph. A good paragraph serves two purposes. One purpose is purely psychological, almost esthetic: a good paragraph serves to break a column of print into visually appealing segments, between which the reader's eye may rest. This purpose is one determiner of the length of paragraphs: one reason that newspaper paragraphs tend to have fewer words than book paragraphs is that newspapers usually use narrower columns of print than books. The other purpose that a good paragraph serves is rhetorical or logical: a good paragraph serves to mark divisions in the rhetorical or logical structure of discourse. This purpose is, we shall see, the other determiner of the length of paragraphs. In this appendix, we shall, first, classify paragraphs on the basis of rhetorical or logical function or purpose and, second, discuss the principles of paragraph division.

On the basis of rhetorical or logical function or purpose, paragraphs may be classified as (1) thesis or introductory paragraphs, (2) transitional or organizational paragraphs, (3) concluding paragraphs, and (4) ordinary (expository or narrative) paragraphs.

The most numerous sort of paragraph, and on the average the longest, is (4). A multiparagraph theme will almost certainly contain more paragraphs of this sort than of the other three sorts taken together, and paragraphs of this sort will on the average be longer. A one-paragraph theme will contain no paragraphs of any other sort. And short themes of more than one paragraph will almost certainly contain no paragraphs of sorts (2) and (3).

2. A thesis or introductory paragraph should at least (a) announce clearly the subject, and state (or at least suggest) the thesis, of the theme; (b) give any preliminary contextual information that the reader needs to know but that has no appropriate place elsewhere in the theme; and (c) arouse the reader's interest in the rest of the theme by pointing out its chief significance. It is to the rest of the theme as a topic sentence is to an ordinary paragraph and (we shall see) as a transitional or organizational paragraph is to the paragraphs that immediately follow it. Obviously, the longer the theme, the longer this paragraph may be. A theme of 550-650 words, for example, must content itself with a thesis paragraph of two or three brief sentences. A longer theme may use more (the thesis paragraph of this appendix is about 225 words). But brevity is a virtue whatever the length of the theme: an inordinately long thesis paragraph, instead of arousing the reader's interest, is likely to kill it.

3. A transitional or organizational paragraph should remind your reader where he has been, tell him where he is going, and perhaps suggest the nature and the order of the stops farther down the line. It is to the paragraphs that immediately follow it as to the rest of an ordinary paragraph. For example:

> Turning from proteins [where the reader has been] to carbohydrates [where he is going], we see that the latter have three components: carbon, hydrogen, and oxygen [the nature and the order of the stops].
> Carbon is ....
> Hydrogen is ....
> Oxygen is ....

* *From Themes and Exercises*

This paragraph is transitional because it links the paragraphs that precede it to the ones that follow it (the ones about carbon, hydrogen, and oxygen); organizational because it shows the organization of the latter taken as a group. Only long themes--of more than 1,000 words--have any need for transitional or organizational paragraphs.

4. A concluding paragraph--always the last paragraph if there is a concluding paragraph--should summarize the theme, usually by restating the thesis. Only fairly long themes--of more than 500 words--have any need for concluding paragraphs.

5. An ordinary paragraph should help to develop the subject announced in the thesis or introductory paragraph, and support the thesis stated (or suggested) there and restated in the concluding paragraph (if any). In doing this, it might help to develop a subject announced in a transitional or organizational paragraph (if any) and support a generalization stated (or suggested) in its own topic sentence.

6. As we have seen a good paragraph serves two purposes--one psychological (to break a column of print into visually appealing segments between which the reader's eye may rest) and the other rhetorical or logical (to mark divisions in the rhetorical or logical structure of discourse)--and each of these two purposes is a determiner of the length of paragraphs. Paragraphing a theme too long to be only one paragraph will, then, require you to consider both purposes: the resulting paragraphs should have both visual appeal and rhetorical or logical unity.

What gives paragraphs visual appeal? Their lengths, obviously. Not all paragraphs in a theme should be the same length: there should be variety. At the same time, though an occasional paragraph may be as short as one word, no paragraph should be excessively long: the upper limit of the range of lengths should be no more than 350 words. And, finally, the paragraphs should not tend to be very short or very long: the average length should be about 125 words.

In practice, all you usually need concern yourself about in achieving visual appeal is the average: the rhetorical or logical structure of your theme will take care of the variety and the range of lengths. If your theme is to be, say, 500 words long, then long division will tell you that it should have about four paragraphs. No one would be astonished or censorious if it had three or five or even (a borderline case) two or six. But, if it had only one, it would present a formidably long column of print; on the other hand, if it had more than six, it would look very much chopped up.

What gives paragraphs rhetorical or logical unity? Two things: the rhetorical or logical structure of your theme and the topic sentences of your ordinary paragraphs. Your theme will, of course (unless it is only one paragraph), begin with a thesis or introductory paragraph; if it is fairly long, it will probably end with a concluding paragraph; and, if it is very long, it will almost certainly contain some transitional or organizational paragraphs. But the divisions between its ordinary paragraphs should correspond to divisions in the rhetorical or logical structure of your theme (as displayed in a topical or a sentence outline, for instance); and each of these ordinary paragraphs should be unified by a topic sentence.

Let us consider an example--a theme of 500 words whose rhetorical or logical structure is displayed in the following topical outline. The figures in parentheses are the writer's estimates of the number of words that (considering the total length of the theme) he will devote to each division and subdivision of his outling. (Notice that the estimates for I.A plus I.B plus I.C equal the estimate for I, and that those for II.A plus II.B equal the estimate for II, but that those for I plus II do not equal 500 but 450, 50 words being allowed for the introduction.) The "#'s and the braces, indicate two reasonable ways of so paragraphing this theme that both the psychological and the rhetorical or logical purposes of paragraphing will be served.

My Father's Attitudes

Thesis sentence: My father's attitudes are in some instances friendly but in others unfriendly.

¶1 [Introduction]
I (275). His friendly attitudes 1¶
A. (150), To his dog 2¶
¶2 B. (75), To his cat
C. (50), To his aligator 3¶

II. (175). His unfriendly attitudes
¶3 A. (50), To Khrushchev 4¶
B. (125), To me

Both ways of paragraphing result in paragraphs having both visual appeal and rhetorical or logical unity. In the three-paragraph way, the first paragraph would be a thesis or introductory paragraph; the second would derive its rhetorical or logical unity from being devoted solely to I (including I.A, I.B, and I.C) and from a topic sentence about Father's friendly attitudes; and the third would derive its rhetorical or logical unity from being devoted solely to II (including II.A and II.B) and from a topic sentence about Father's unfriendly attitudes. At the same time, the demands of visual appeal would be satisfied: variety (one 50-word paragraph, one 275-, and one 175-, range (no paragraph longer than 350 words), and average (about 165 words, a bit on the high side but not enough for astonishment or censure). In the four-paragraph way, the situation would be much the same, except that entry I would be developed by two paragraphs. The first of these two (that is, paragraph 2) would derive its rhetorical or logical unity from being devoted solely to I.A and from a topic sentence about Father's friendly attitude to his dog (for example, "Of my father's friendly attitudes, his attitude to his dog, Buster, is the most friendly"). The second (paragraph 3) would derive its rhetorical or logical unity from being devoted solely to I.B and I.C and from a topic sentence about Father's friendly attitude to his other pets (for example, "Though my father's other pets--his cat, Felix, and his alligator, Mustafa Kemal Pasha--do not bulk so large as Buster in his affections, his attitude to them is still most friendly"). In the latter paragraph, the rhetorical or logical unity would not exist without a suitable topic sentence; that is, it would not exist with no topic sentence or with an unsuitable topic sentence.

There are two sorts of unsuitable topic sentences. One sort is unsuitable because it embraces less than is in its paragraph. For example, "My father's attitude to his cat, Felix, is friendly" is unsuitable in a paragraph about both Felix and Mustafa Kemal Pasha, for it embraces only Felix. The other sort is unsuitable because it embraces more than is in its paragraph. For example, "My father's attitude toward animals is friendly" is unsuitable in a paragraph about Felix alone (unless Felix is clearly used as just one example), for it embraces more than Felix.

Perhaps the interaction between visual appeal and rhetorical or logical unity in paragraphing can be further emphasized by consideration of another example--a theme of 1,000 words whose rhetorical and logical structure is displayed in the topical outline theme changes the paragraphing--adding three or four paragraphs (including a concluding paragraph) and dividing paragraphs at different points.

My Father's Attitudes

¶1 [Introduction]
I (550). His friendly attitudes
¶2 A. (300). To his dog
¶3 B. (150). To his cat
¶4 C. (100). To his alligator
II. (350). His unfriendly attitudes
¶5 A. (100). To Khrushchev
¶6 B. (250). To me
¶- [Conclusion]

VI. COHERENCE

10th Grade

B. Achieve Coherence through External Transitional Devices

SECTION A

The unit on transition should be taught in conjunction with the units on paragraph coherence (VI, A) and unity (IV, A). Transitions should not be taught, as many textbooks suggest, as an artificial layer that a writer superimposes upon his completed paragraph. Transitions must be taught as an integral part of unity and coherence in the paragraph. They are the markers that a writer uses as he builds a unified and coherent paragraph.

At tenth grade, students will concentrate on transitions that mark the basic organization of the paragraph. They will also be introduced to pronoun references, repetitions and echo words as forms of transition, but they will study these forms of transition in more detail in eleventh grade.

SECTION B

Bibliography

1. Brown, Writing: Unit Lessons in Composition, pp. 107-110.
2. Corbin, Guide to Modern English, pp. 31-39.
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Procedures

1. The teacher may begin the unit by asking students to define transition. Next questions may be: What does transition do in writing? How does it help the reader? Can you give some examples of transition? When and how often does a writer use transition in a paragraph?

   After the preliminary definition of the term, the teacher may then ask students to examine the following paragraph and check all the transition they find in the paragraph:

   > For the past forty years I have been building a cage large enough to hold some of the more difficult and tricky words. I have tried to divide this cage into sections. One section, for example, is for those words that have two opposite meanings. Fast is one such word. It obviously means in rapid motion; but it can also mean motionless, as when a ship is tied fast to a dock. Similarly, dispose of means to get rid of; but it can also mean to have the use of.
   >
   > --from "The Case of the Wayward Words"
   > by Warren Weaver

   The first transitional devices that students notice are the external ones: for example, similarly. By asking students to explain what these transitions connect, the teacher can lead them to see that one primary function of this type of transition is to point out the structure or organization of the paragraph. In other words, they reinforce the basic coherence of the paragraph. In this case of the preceding paragraph, the words emphasize the movement from general to specific; from "tricky words" to specific examples of one type of "tricky words".

Now the teacher may ask if these external transitions are the only transitions in the paragraph. Some students will notice words such as cage (sentence 2), one section, one such word, and it.

As the teacher questions the students about what kind of connectives these words build in the paragraph, the students will begin to realize that transitions that repeat, echo or refer to words in preceding sentences add an extra layer of cohesion between sentences.

If students were to use the transition words in the paragraph to map out the relationships within the paragraph, they would find a road going between each pair of sentences and between each sentence and the controlling idea of the topic sentence. In other words, the transitions are the road markers the writer uses to show the reader that his thoughts within the paragraph build a unified and coherent route from beginning to end.

By checking transitions, then, the writer can check the unity and coherence of the paper.

2. The teacher may now use a student paragraph to show how a writer can check his paragraph for transitional devices and thereby check the unity and coherence of the paragraph.

Student Sample

> Helen Keller did whatever she wanted to do and no one demanded more from her. Kate Keller, Helen's mother let Helen have her own way on anything that she wanted. She let Helen eat off of everyone's plates and throw her food on the floor. When she couldn't control her she gave her candy. Annie forced Helen to spell words to her and Helen realized what was expected of her and she wanted to work for it. Mr. Keller and James did the least they could to get along with each other. Neither of them were happy around each other. James wanted them to send Helen away, but Mr. Keller thought he was right and no one could talk him into changing his mind, so neither one would give into the other.

When students begin to look for external transitions to indicate the order of the paragraph, they will find none. Perhaps, when would suggest a chronological order, but no other words in the paragraph reinforce this. Thus, as readers, they are forced to look at the topic sentence to see what order they can expect in the paragraph, since the writer has set up no markers for them. They will see that a general to specific order is predicted; the paragraph should contain specific examples of Helen's freedom to do as she pleased. Now, the teacher may ask the class what types of transition words the writer could insert to emphasize the order. (For example, first, second, also, another example, etc.) But, as the students try to insert these markers into the paragraph, they will discover that only the first three sentences are examples of the topic sentence. The unity and coherence of the rest of this is obviously bad; the writer's lack of transition reflects the weakness.

3. At this point the teacher may wish to refer students to a textbook that suggests possible external transition devices. The following list may be used for students' reference.

External Transition

Description	Expository	Argumentation
above	also	accordingly
across from	another	again
adjacent to	as a result	although
also	at last	another
before me	consequently	besides
below	finally	finally
beyond	first	first
further	for example	moreover
here	for instance	such
in the distance	for this purpose	then too
near by	furthermore	to sum up
next to	likewise	where as
on my left	next	therefore
on my right	on the contrary	in addition
opposite to	otherwise	in short
to the left	second	nevertheless
to the right	similarly	equally important

READ THE FOLLOWING SENTENCE TWICE: THE SECOND TIME OMITTING THE UNDERLINED WORD.

John really enjoyed the life of a merchant seaman. Nevertheless, all during the trip to Murmansk and back he complained constantly and vowed he was never going to sea again.

Other external linking words and expressions can be used to tie sentences presenting contrasting ideas.

But......
Yet......
Still....
On the other hand......
However................
In spite of............

Sometimes pairs of links are useful to emphasize a contrast between two sentence ideas.

At first.......	Later.......
In spring......	In fall.....
As a child.....	As an adult.

Write a sentence of your own using links to emphasize a contrast between two ideas.

When one sentence states a cause and the next states its results or effect, the relationship can best be shown by beginning the second sentence with a linking word or expression like:

Therefore.......
Consequently....
For this reason.
So...............
As a result......
Because of this..

Write a sentence using a link to state a cause and then state its effect.

In paragraphs that include details giving reasons or examples, the following links are generally used.

For example.......
Another time......
To begin with.....
Furthermore.......
In addition...........
For one thing.........
In the second place...
Finally...............

In a narrative or an explanation of a process, in which it is extremely important for the time relationship of the details to be clear and easy to follow, sentences generally need to be linked with adverbial expressions like these:

First............
The second step..
Afterward........
Meanwhile........
Before the bell rang....
At noon.................
After a while...........
In the next act.........

4. Teachers will need to caution students that transition words, attached carelessly to the beginnings of sentences do not create paragraph coherence by themselves. The transition words reflect and mark the basic coherence of the paragraph.

The following student paragraphs will serve as an example:

Student Sample A

(Corrected from Sample 1)

Helen Keller did whatever she wanted to do and no one demanded more from her. Kate Keller, Helen's mother, let Helen have her own was about anything. For example, she let Helen eat off of everyone's plate and she also let Helen throw her food on the floor. When Kate couldn't control her, she gave Helen candy. On the contrary to Kate's disciplinary actions were Annie's. Annie forced Helen to spell words to her and finally Helen realized what was expected of her and she began to work for it. In addition, Mr. Keller and James didn't help things either. In the first place, James wanted them to send Helen away, but Mr. Keller thought he was right and no one could talk him into changing his mind, so Helen was able to do as she liked. Because of this, Annie had to fight Helen to make her keep her place at the table and to not just pick food off of anyone's plate. So you see, because no one but Annie demanded things from Helen she could do what she wanted and it wasn't the best thing for her.

Student Sample B

Swiftwater is a very shallow and uninteresting novel that falls short of any significance to man. First, the unrealistic characters are typical of low quality literature because they don't represent anything that is common to every man now or ever. For example, Bucky was victorious in fights with unbelievably ferocious animals, maintained a trap line in a vicious unexplored wilderness, and fulfilled his father's dream. Bucky was too perfect to ever exist. Furthermore, a boy isn't considered a man because of killing a wolverine, as Bucky was.. This is too primitive for "modern man" or even the people of Bucky's time. Second, poor novels, like Swiftwater, consist of highly improbable and unlikely incidents that are hard to believe, even though they are possible. For instance, Bucky who was only 15 years old, killed a wolverine with only a knife and a small hatchet. This is most unbelievable. Likewise, a pet bear fighting a cougar over a little girl is quite improbable. Finally in addition to this, Swiftwater has no meaning; it doesn't have any material that helps man to understand himself. The story of a boy killing a wolverine, becoming a master woodsman, and a so called man, then living to fulfill his father's dream, it hardly helps in the betterment of man. Even though Bucky does not grow up, his life consists of only physical actions and is so unrealistic it has no meaning. Therefore, Swiftwater is most definitely a low quality novel and a very poor piece of literature.

Comment:

Sample A has transition words, but the paragraph still lacks unity and coherence. The writer has merely inserted external transitions with no concern for their purpose or meaning. For example, he uses in addition. The reader quickly asks himself in addition to what? He uses on the contrary, but the topic sentence has not prepared the reader for any contrary evidence. The reader is further confused by the illogical order--finally, in addition, in the first place.

On the other hand, student Sample B shows that the writer has used transitions to mark his paragraph organization. The major divisions of the paragraph are marked first, second, and finally and a key word is repeated or echoed in each division: low quality literature, Under each major division he has used a specific example which he has marked by for example, or for instance. For greater variety he may have buried the transitions within the sentences, but the transitions are used to mark the unity and coherence of the paper.

5. The following exercise will encourage students to use transitions discriminately, with careful thought to give to their meaning.

   While transitional devices are very flexible and can be used in a variety of ways from sentence to sentence, they must make a logical relationship between the ideas.

   Below are some examples of incorrect use of transitions. Supply a correct transition.

   Incorrect: I went swimming right after eating lunch. Likewise, I got a stomach cramp..

Correct: I went swimming right after lunch. __________, I got a stomach cramp.

Incorrect: Jimmy didn't have money for the carnival. Moreover, he had a lot of fun.

Correct: Jimmy didn't have money for the carnival. __________, he had a lot of fun.

Incorrect: John threw a rock at David. For example, David is in the hospital.

Correct: John threw a rock at David. _________, David is in the hospital.

Incorrect: Jason loved to play football. For this reason, he complained about practice everyday.

Correct: Jason loved to play football. __________, he complained about practice everyday.

Incorrect: Hercules was a strong man. On the contrary, he could carry a weight twenty men couldn't handle.

Correct: Hercules was a strong man. ________ ___________ he could carry a weight twenty men couldn't handle.

Make five examples in which you illustrate the correct use of transitions.

6. An additional exercise may require students to bring paragraphs from magazines or books to class. The students may then be asked to explain the function of the transitions within the paragraph. They may be asked to explain how the transitions mark the paragraph organization and the relationship between sentences within the broader organization.

7. Textbooks abound in the following types of exercises. When students are assigned exercises such as the following, they must be urged to consider carefully what the transition is doing in the sentence. Indiscriminate supplying or noting transitional words is of no value.

   Underline the transitions and fill in the blanks with an appropriate transition.

   a. Although many words can be applied to the condition of my bedroom, the favorite words of my mother are "a disaster area." In the corner of my room you would find an unmade bed with blankets and pillows scattered on the floor rather than on the bed where they belong. ______________ this montrosity is the hiding place for my records, magazines, and paperback books without covers, besides a retreat for three pair of shoes. ____________ to my bed there is a cherry wood floor lamp with a big white spot on the base where frosted butter pecan nail polish was once spilled. To the right of my lamp is a small desk covered with scratches and spots e as the result of my artistic attempts. Also on this desk is a white telephone with black polka dots, the outcome of a white telephone with black polka dots, the outcome of boredom. ____________ my desk there is a copy of Rembrandt's painting, but very little of the painting is visible. The main reason for this is that it is covered with snapshots of out illustrious basketball team as well as pictures of the Rolling Stones and the Beatles. It is not hard to understand why my mother claims my room would win first prize in a contest for the most disorderly bedroom.

b. Circle the transition you find in the following paragraph.

Agriculture has often been considered a boring occupation requiring much work and little thought; if a modern farmer expects to be successful, however, he must be a versatile amateur scientist. For example, because he works with living things, he must know some biology. His knowledge of animals and their breeding makes him a zoologist, and his knowledge of plan life makes him a botanist. Also, the modern farmer should know the characteristics and components of the soil; therefore, he is a geologist. The chemical composition of such commonplace materials as fertilizer and feed is of tremendous importance. The compounds that make up a fruit spray or a barn disinfectant can affect the health and growth of both plants and animals. Therefore, the farmer must have a working knowledge of both practical and theoretical chemistry. In addition, modern farming is not possible without machinery. A knowledge of the principals of which machines work makes the farmer a practical physicist. In fact, unless he has unusual faith in his daily newspaper, the farmer should even be his own meteorologist.

8. The following exercise demands that the student consider the function of the transitions he uses.

a. In the paragraph below you are given the topic sentence and a list of supporting sentences. After looking over the supporting sentences find the sentences that you feel is not relevant to the topic sentence.

I. Coming home for dinner at dusk in winter never loses its charm.

A. Even when depressed coming home cheers me because it offers warmth, food and rest.
B. While looking for my key, I feel like a clown balancing the newspaper, packages and books.
C. I like the moist air that meets me in the hall, fogging my glasses and smelling of roast pork, sauerkraut, or spaghetti.
D. The door always sticks when I try to push it open.
E. In the house, my mother's warm voice calls from the kitchen.
F. As I enter the kitchen, the flourescent light shines on her black hair as she works on something special for dinner.
G. I chuckle because she inevitably fears I will spoil my appetite each time I nibble at the frosting or the cookies.
H. Cookies are better than cakes, especially if they are chocolate.
I. The bubbling percolator, the hissing fat in the oven, the dripping faucet in the sink--familiar details--have a

message for me.

J. Although washing dishes is always pleasant.

K. Simple and commonplace, yet coming home for dinner is an important part of my life.

Now write the paragraph as you feel it should be written. Circle all the transitions. Underline any new transitions you used.

b. Take one of the following groups of items. Make a topic sentence that could include all items. Then compose a short paragraph, concentrating on transition. Use all the items in the paragraph.

Group 1

book
eraser
chalk
pencil
paper clip
stapler

Group 2

purse
cup
writing folder
overdue library notice
weekly bulletin
rubber band

Group 3

money
lunch ticket
Jerry Strauss
absence
admit
forgiveness

Group 4

pill bottle
kleenex
grade book
dictionary
pass
thumb tacks

Use transition:

1. To connect sentences with the topic sentence.
2. To connect sentences with the one before and/or after.

Remember devices of transition:

Relationship works.

Spatial--in front of, behind, at the left, to the right, etc.

Chronological--after, before, in the meantime, first, afterward, etc.

Logical--therefore, since, finally, because, then too, consequently, etc.

See page 67 in Modern Composition)

SECTION C

Topical Restriction:

Prove that the protagonist in "His Excellency" was either admirable or despicable.

Form Restrictions:

1. Limit your discussion to one fully developed paragraph.
2. Write a topic sentence that limits your definition of admirable or despicable to a discussion of one trait that is either admirable or despicable.
3. Use transitions to mark the organization of the paragraph--i.e. general to specific, chronological or spatial. Circle these transitions.
4. Use additional transitions to mark the unity of each sentence with the topic sentence and to mark the continuity between sentences. Underline these transitions. (These transitions will probably be pronoun references, echo words or repetitions.)

Student Samples

A. A Hero In Crisis

His Excellency had a rare and desirable trait that of being able to bring out the best in others, even under extreme pressure. One example of this is in the way he inspired courage in other officers even in the face of death. The two colonels whom he summoned to his cell, came in afraid and listless. They were both downcast and gloomy, and with good reasons; they were both doomed to die and they knew it. After their conversation with His Excellency, however, they left the cell with new outlooks, and pride in their steps. Another example is his discussion with the narrator. Summoning this frightened young soldier to his cell, His Excellency proceded to inspire a new confidence and pride in him. By showing that he could be both brave and proud, as well as unafraid (at least on the surface), he transfers this pride and courage on the badly frightened young soldier. A final example is his "performance" in front of the firing squad. This outright display of bravery and patriotism gave his colleagues and countrymen a source of undying pride and gratitude. It takes a great deal of "raw guts" to ask not to be blindfolded in the face of a firing squad, but to utter a phrase such as "Democracy forever" just before the roar of the guns, and then to fall to the ground without squirming once, shows a rare sense of patriotism, and a real love of country. So it is obvious that even though His Excellency had a past history of being a cheat and a fraud, in the time of crisis, his bravery and courage did show through, and did reflect on others, a model after whom to pattern themselves.

B. An Example of Courage

His Excellency set a good example of courage. To start with, the first thing the men noticed about him was his neatness. When they would go into his cell, they would first take notice of how his clothes were neat and pressed, his face was clean and shaven, and his cot was in its place. These little things raised their morale and spirits. For example, it set a good example for them to follow. It pointed out to them that even in a time as this a good soldier would keep up his health, stay alert and peppy and not let everything go to pieces. When they did this, it showed the Germans that they could take it and the Germans respected them for it. Secondly, he told them how to be firm and not to give in to the enemy. In turn, this implied that you should be proud of your country and stick up for it to the death. Another example of his little talks is when he was talking to Montanelli, His Excellency told him (after hearing his story) to keep a stiff upper lip, keep up his good work, and to not utter any name but his own (His Excellency), in case of torture. Also, he told them not to worry about any other problems (family, friends, etc.) and to do their duty. After these talks, the men showed an improvement. For example, they kept themselves clean and neat and also their clothes. They wore their hats straight and tried to speak correct Italian. Furthermore, they also faced death proudly. When two of the prisoners were about to face death, they wanted to talk to His Excellency. After he said something to them they marched out proudly and as they went down they cried, "Long Live the King". Finally, he showed them how to practice what they preached. He had many opportunities to show that he meant what he said. For example, after telling the men to keep up their moral, have honor for their country, face death honorably, and just plain be a good soldier, he did the same thing. When they would have to go on a work detail, he didn't shirk his load of the work. As a matter of fact, he did all he could possibly do. Lastly, he faced his own death bravely. He was the only one who didn't wear a blindfold and the only one who didn't squirm on the ground after he had been shot. His Excellency showed how a good and proud soldier conducted himself.

Comments:

Both Student Models A and B are unified paragraphs. Both even have a basic coherence or paragraph organization. And both models are fortified with transitions. However, Student Model A illustrates good use of transition while Student Model B illustrates poor use of transitions.

In Model A, the student marked the basic organization of general to specific clearly. He has three examples (one example, another example, and a final example) and a conclusion (so). To mark the rest of the unity, coherence and continuity of the paragraph he has used pronoun references and echo words that do not confuse the markers he has used for the basic paragraph organization.

In Model B, the student has relied almost completely on external transitions. He has added confusion and monotony by placing all these transitions at the beginning of the sentences. When the reader finds finally followed by lastly, he suspects the writer of packing his paper with transitions, with little concern for meaning.

VI. COHERENCE

11th GRADE

A. Achieve Coherence Through Use of Paragraph Order and Internal Transitional Devices

ACHIEVE COHERENCE THROUGH USE OF PARAGRAPH ORDER AND INTERNAL TRANSITIONAL DEVICES

SECTION A

The initial work at tenth grade has been on building coherence into a paragraph by checking against the topic sentence for unity and the preceding sentence for continuity. Following this, the so-called "external" transitional signals have been taught as a means of checking coherence for the writer and aiding the reader to wend his way smoothly through a piece of writing.

The eleventh grade continues to work with transition signals between sentences, especially concentrating on the more important and subtle transitional devices of echo words. In addition, transition between paragraphs receives some emphasis. Finally, the junior teacher is concerned with coherent patterns of paragraphs. Major emphasis is given to the comparison and contrast pattern, which is developed quite fully in a separate writing unit. Coherence, then, at eleventh grade is broken down into a) point of view, b) transition, c) order or pattern.

In the twelfth grade one major coherent device of order--specific-to-general and increasing in importance--will be stressed, along with refinement of such transitional devices as parallel construction and echo ideas. The transitional paragraph will conclude the treatment of coherence in twelfth grade.

SECTION B

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Procedures

1. Point of View. This is perhaps the easiest form of coherence to begin with and incorporates the reference guides of person, tense, voice, number, tone, and objectivity. Some of these are treated in more detail elsewhere in the curriculum, mainly as checking devices in all stages of writing. It is suggested that the teacher would have covered these units before doing coherence. Perhaps the best and clearest presentation of these ideas is in Ostrom's Better Paragraphs. This could be quickly reviewed (or previewed?), after which the teacher will want to move into literature-related exercises such as the following based on The Scarlet Letter.

Exercise Sample A
POINT OF VIEW-----Tense and Voice

Directions: Alter the sentences below so that the point of view is in the present tense.

1. Before Pearl came to Hester at the brook, she made Hester replace her cap and scarlet letter.
2. Although Hester could leave the colonies right after her prison term was completed, she chose to remain in Salem, where she committed her sin.
3. When Dimmesdale's public confession was heard, he already had spent seven years in private torment.
4. Although the citizens of Salem showed little mercy for sinners, God's love was made apparent through the blooming of the rosebush and the shining of the sun.
5. When Dimmesdale was on the scaffold at night, his desire to confess was so strong he thought that he spoke to Reverend Wilson.

Directions: Alter the sentences below so that the voice is active.

1. The attitude of Puritan society is expressed by the women in the mob outside the prison.
2. In the three scaffold scenes Dimmesdale is present: In the first, Hawthorne places him in the balcony above Hester and Pearl; in the second he is placed on the scaffold in darkness; and in the third he stands on the scaffold in daylight.
3. Although Hawthorne wrote the introductory portion, "The Custom House," to establish authenticity for his plot and to lighten the seriousness of the book, the reader tends to be bored by this.
4. Although she has paid for her sin, it is never forgotten by Hester.
5. Pearl, the true child of nature, is accompanied by the animals of the forest, is decorated with flowers and eel grass, and plays under the warm rays of the sun.

Exercise Sample B
POINT OF VIEW-----Person and Number

Directions: Alter the following sentences so that the point of view is in the third person singular.

1. To help me understand *The Scarlet Letter* better I search out the possible meanings of Hawthorne's symbols.

2. When we look at the central symbol, the scarlet letter itself, we find that it comes to mean not only *adultress* but also *able* and *angel*.

3. We also notice that nature is symbolic.

4. The rosebush suggests to me several meanings, but we notice that each meaning is a pleasant one.

5. On the other hand, the weeds suggest to me various evils of the world.

6. Roger Chillingworth makes you think of the devil himself.

7. I think Chillingworth's first evil act was marrying a girl so much livlier and more attractive than he that you would expect her to be unfaithful.

8. When he sends her to the colonies alone and remains away for two years, you really begin to feel he's pretty thoughtless.

9. You know he has evil intentions when Chillingworth makes Hester agree to keep his identity a secret.

10. Chillingworth's most evil action occurs when he probes into Dimmesdale's soul, an act which Hawthorne tells us is the "violation of the sanctity of the human heart."

Exercise Sample C
FAULTY PRONOUN REFERENCE

Directions: Correct the faulty or confusing pronoun use in the sentences below.

1. Although Dimmesdale has no intention of confessing his sin to Chillingworth, he continues asking agonizing questions.

2. Because Pearl is not taken away from Hester, she refuses Mistress Hibbins' invitation to attend the devil's meeting.

3. When Arthur passes Roger and ascends the scaffold, he tries to prevent him from making a public confession..

4. Although Dimmesdale, Chillingworth, and Hester are sinners, each one is affected by their sins differently.

5. Anyone who might have seen Arthur on the scaffold at night would have been puzzled. They would have questioned his sanity.

> Willy Loman suffers a gradual mental breakdown. In the first scene of the play he imagines he is driving is car with the windshield open, although this is a dream sequence of 20 years prior. Later, he has hallucinations that he is talking to his rich brother, Ben. In the final scene, he tries to plant a garden in the middle of the night. His breakdown is complete.

8. Use general footnote and parenthetical page references for quotations.
9. Use present tense when speaking of action in a play.
10. Use first and third person. Avoid second person. Be consistent in point-of-view.
11. Evaluation will be primarly based on how well you maintain a consistent point of view, keep transitions clear and appropriate, and order the development of comparison or contrast.

Student Sample of Composition Assignment #1 for Pre-Analysis:

Willy and I*

In the future, my life should be much like Willy Loman's since I plan to become a salesman. But there should be some major differences because I live in more reality than Willy.

In comparing my life as a future salesman with Willy's, there are many similarities. I will have to carry around sample cases like Willy. As with Willy, my family life should be a mystery to me because I'll be on the road quite a bit and won't get to spend a great deal of time with my family. I will have to watch out for my car and myself, and be very careful what I do when I'm out of town. This is where Willy slipped up, by not being faithful.

In going from our future likenesses to our future differences, I'm hopeful that there will, however, be many ways in which my life will differ from that of Willy. A major difference should be in my idea that I can make more money than Willy. I realize there is more to salesmanship than just being liked, and "personality always wins the day" (p. 65) isn't the best statement on which to stake your earning power, and with that your life.

A second difference is that I hope not to be fighting with my family all the time as soon as I come home. Willy does this, and even though there is good reason to be tensed up after travelling, a salesman should forget his problems and concentrate on his family when he arrives home. This is true with any working man when he comes home, but especially true with a person who travels and can't see his family all the time.

In a different vein, Willy's life and mine are based on our separate definitions of the world. I live in a real world more often than Willy. I realize the fact that one must work for what he wants, and that he can't live in the past. Willy doesn't seem to realize that you can't "walk into the jungle at 17, come out at 21 and be rich " (p. 48). Willy thinks everything should come easy. When his boys become failures, he goes back to times in the past when they have been "great ". And when they have had wild schemes, he pushes them on, thinking that they will work. Willy never thinks for a moment that he has instilled in his boys the wrong dream. As Biff says, "Will you take that phony dream and burn it before something happens " (p. 133). This is, in other words, the dream of something for nothing. I, realizing that the world is real, think that achievement can come only from honest work. I think that this is the measure of true success in the world. I

6. A mob can be a frightening thing. They filled the square in which the scaffold was located.

7. Chillingworth told Dimmesdale that the weed represented a dead man's unconfessed sin, which made him very uncomfortable.

8. At the edge of the forest was Hester's home, who was rejected by the citizens of Salem.

9. The townspeople placed great faith in their clergymen. They were their models.

10. It would have been extremely restricting to live in a Puritan town. They were very narrow.

11. In the opening chapter, "The Custom House," it explained the historical background for Hawthorne's plot.

12. I read in a critical essay where it compared Hester to Eve.

13. Day by day Dimmesdale felt more and more guilty. He tried to lessen it by punishing himself.

14. Dimmesdale was unable to confess his sin, which delighted Chillingworth.

The following exercise might serve as an evaluation of all the reference guides:

Exercise Sample D
POINT OF VIEW

Directions: Write the following paragraph over, making the following changes:

1. point of view should be in present tense.
2. point of view should be in third person singular.
3. voice should be consistent within a sentence, preferably active.
4. tone should be serious and style should be plain.
5. point of view should be objective.

In The Scarlet Letter I think that the revelation of truth was symbolized by daylight. The truth of Hester's sin was revealed to the public by her emergence from the darkness of the prison into the light of day. And how! Hester's richly embroidered scarlet letter, the sign of her sin, shone brightly for everyone to see. Then Hester is sentenced to stand on the scaffold before the people at noon. Also the meteor's false appearance of daylight failed to reveal the truth of Dimmesdale's sin. I mean, how does he expect anyone to see him at night? Reverend Wilson perambulated by the scaffold, but does he see Arthur? Of course not! Also, because it was at night, the other townspeople to whom Dimmesdale wishes to confess his sin were all asleep. Finally, everyone is in the square. The confession was made neither in the shadows of the forest nor does he make it in the darkness of night, but on the unsheltered scaffold.

2. Transitions.

a) The teacher may begin the unit by distributing a paragraph such as the following to the class for analysis. Ask such questions as: (1) What is it that really holds the paragraph together? (2) How important are the "first," "second," and "third"? If they were omitted, what would be the result? How important is repetition in this paragraph? Does each sentence relate to the preceding one as well as the topic sentece (unity and coherence) as taught in tenth grade? What are words in here which "echo" (synonymous) other words?

> There are roughly three New Yorks. There is, first, the New York of the man or woman who was born here, who takes the city for granted and accepts its size and its turbulence as natural and inevitable. Second, there is the New York of the commuter--the city that is devoured by locusts each day and spat out each night. Third, there is the New York of the person who was born somewhere else and came to New York in quest of something. Of these three trembling cities the greatest is the last--the city of final destination, the city that is a goal. It is this third city that accounts for New York's high-strung disposition, its poetical deportment, its dedication to the arts, and its incomparible solidity and continuity; but the settlers give it passion. And whether it is a farmer arriving from Italy to set up a small grocery store in a slum, or a young girl arriving from a small town in Mississippi to escape the indignity of being observed by her neighbors, or a boy arriving from the Corn Belt with a manuscript and a pain in his heart, it makes no difference: each embraces New York with the fresh eyes of an adventurer, each generates heat and light to dwarf the Consolidated Edison Company.
>
> --E. B. White, Here Is New York

b) The teacher may then proceed to defining the six common transitional devices. Contemporary Composition (Lumsden and Peterson, SRA, Chicago, 1963) defines them on page 98.

1. PRONOUNS--A pronoun that refers to a previous noun or pronoun serves as a transitional link. Example: James is amusing. He entertains the ladies.

2. RELATIONSHIP WORDS--Words that establish a connection between sentence elements: However, as a result, moreover, despite that fact, therefore, and the like. Example: (1) James is wealthy; however, he tries to be democratic. (2) James is wealthy; therefore, he tries to be democratic.

3. SUMMARY WORDS--Words that encompass the meaning of a previous word, phrase, or clause: this quality, these factors, that quality, and the like. Example: James is a kind person. This quality endears him to all who meet him.

4. REPETITION--A repetition word repeats a previous word, though sometimes in a different grammatical form. Example: James is a kind person. His kindness endears him to others.

5. ECHO WORDS--Words that are generally synonymous with a previous word or phrase. Example: James is kind person. His thoughfulness endears him to others.

6. PROGRESSION WORDS--Words that give a forward movement to the sentence and at the same time join ideas. Example: (1) First, James is a husband and father; secondly, he is a citizen; thirdly, he is a patriot. (2) He starts out in the morning full of life; by noon he is tired; by nightfall he can hardly walk.

...Next, the teacher should show on the overhead projector the Contemporary Composition transparencies that develop these six devices (Unit VII-Sentence Structure (c), Lesson 15). The lesson may begin with #11 and proceed through #20 E. When this is completed, the instructor should assign for homework the exercise on p. 118 of the SRA manual. (Many students will find this a very difficult assignment, so all teachers might not want to use it for all classes or students.)

c) Paragraphs for Practice, p. 55, has a good model to work through for additional practice.

d) The following two exercises illustrate how the skill might be developed in conjunction with a unit on The Scarlet Letter.

Sample Exercise on Transitions

Directions: Underline and label the transitional expressions below.

1. In the first scaffold scene Dimmesdale begs Hester to identify her guilty partner; in the second scaffold scene Dimmesdale himself tries unsuccessfully to reveal his guilt; in the third scaffold scene he successfully confesses his sin to the public.

2. Because of her sin, Hester becomes a strong person. Her strength helps Dimmesdale to make his confession.

3. Pearl is a spritied child. Her elf-like quality causes some people to suggest the devil is her father.

4. Chillingworth first wronged Hester by marrying her; secondly, he wronged her by convincing her that she was happy being married to him; thirdly, he wronged her by sending her to the colonies alone. These seemingly small evils were factors contributing to Hester's sin.

5. Hester was young and innocent when she married Chillingworth; therefore, she had no way of knowing that hers was not a perfect marriage.

6. No one except Hester knew Chillingworth's true identity. As a result, Chillingworth was able to carry out his plan for revenge. This maniacal desire led Chillingworth to his own ruin.

7. Daily Dimmesdale tortured himself. However, his attempts to cleanse his soul were ineffectual. Misuse of his body and the gnawing of his conscience weakened Dimmesdale physically. Despite that fact, he was able to climb the scaffold for his confession.

8. In the forest Pearl is befriended by the wild animals; however, in the town she is rejected by the children.

Sample Exercises on Transitions

TRANSITIONS

Directions: Rewrite the following paragraph, using effective transitions.

In The Scarlet Letter daylight symbolizes the revelation of truth. Hester's emergence from the darkness of the prison into the light of day reveals the truth of her sin to the public. Hester's scarlet letter, the sign of her sin, shines brightly for all to see. Hester is sentenced to stand on the scaffold before the people each day at noon. The meteor's false appearance of daylight fails to reveal the truth of Dimmesdale's sin. Reverend Wilson walks by, but Reverend Wilson does not see Dimmesdale. The townspeople to whom Dimmesdale wishes to confess his sin are all asleep. Dimmesdale's sin is revealed. The sun shines brightly on Election Day. Everyone is assembled in the public square. Dimmesdale confesses neither in the forest nor in the night but on the unsheltered scaffold.

e) Transitions Between Paragraphs. Students should be informed that the devices for connecting paragraphs together are similar to those connecting sentences, except that they are likely to be longer. Occasionally, they may become a transitional paragraph (See twelfth grade). One additional principle that students should learn to use, however, is that of "looking backward and forward." The writer looks back at what he has just said (reviews) and then looks forward (previews) at what he is going to say. Here are examples of this:

Look Back (Review)	Go Forward (Preview)
(a) So much for the causes:	let's look at the effects
(b) But Shakespeare's genius was not due alone to his mother's genteel influence..	..his education in the local Latin school surely contributed greatly to his preparation.
(c) The preceding explanation is interesting, but inconclusive.	Another frequently offered explanation is that...
(d) The apparent causes of the war were quite simple.	...but the real causes are another matter.

Sample textbook exercises abound:

Warriner, Complete Course, pp. 389-392.

TRANSITION BETWEEN PARAGRAPHS

1. Use transitional expressions. Examples:

    accordingly
    also
    another
    as a result
    at last
    at this time
    consequently
    finally
    for example
    for instance
    furthermore
    in fact
    likewise
    moreover
    nevertheless
    on the other hand
    otherwise
    similarly
    such
    then
    therefore
    thus
    too

2. Use a pronoun which refers to a person or an idea just mentioned in the preceding paragraph.

    Example:

    > When Casey finally departed, he left behind him an appalling number of debts, which, in one way or another, he had charmingly *contracted among the simple villagers.*
    >
    > Although not one of these people was over paid, the people not only held...

3. Repeat a key word used in the preceding paragraph.

    Example:

    > In short, the Board of Education felt rebuffed by his refusal of the principalship.
    >
    > Several reasons for his refusal were suggested, but not one of them was convincing.

4. Refer directly to the preceding idea.

    Example:

    > At the end of the third quarter the score stood 18-0 in our favor.
    >
    > Not only was the score in our favor, but after the change in goals at the end of the quarter, we once again had the advantage of the wind at our back.

EXERCISE ON TRANSITION BETWEEN PARAGRAPHS: Point out the device or devices used to effect a transition from what had been discussed in the preceding paragraph.

1. Nevertheless, the idea that heat was an actual substance was still clung to by many physicists, though it now rejoiced in the name of "Caloric."

2. One of the most remarkable of these is the story of the flood....

3. What we have said of the oak and amoeba is found to be characteristic of all types of life...

4. Another discovery of almost equal importance was that of cocaine...

5. This brings us to the age of X-ray diagnosis and treatment, radium therapy, and other recent methods of tackling the problems of disease.

6. A great deal of scientific work is, however, concerned with the description of immeasurable things...

7. The Babylonians seem also to have been aware at an astonishingly early date that the stars are in the sky by day as well as the night...

8. Pythagoras knew all that, and he also knew of the phenomenon known as "resonance," to which we now turn.

9. Thunder and lightning are similarly not connected with electricity till the time of Benjamen Franklin...

10. At about this time John Canton paved the way for a new type of electrical machine by his discovery of the principle of "Induction."

From the 1951 English Workshop comes this discussion and exercise entitled "Bridges Between Paragraphs." (pp. 183-185)

A good paragraph contains only a single topic or a single division of this topic. When you begin a new paragraph, you serve notice to your reader that you are moving on to the next topic or that you are making a jump in time or space. Unless you help the reader across the gap between paragraphs, he is apt to wonder: "What does this have to do with what I have just read?" When the connection between one paragraph and the next is not obvious, a transitional (bridging) sentence is advisable at the beginning of your new paragraph.

A transitional sentence serves as a bridge between two related topics. Part of the sentence refers to the topic you have just left behind, and part introduces the topic you are about to present. If you designate one topic as A and the next topic as B, the transitional sentence would be AB since it contains something of each. Because this sentence points back as well as ahead, it prevents any feeling of an abrupt change of topic from disturbing the reader.

EXAMPLES: Although we cannot deny that tipping is a great inconvenience (previous topic), it does, nevertheless, encourage employees to give better service (new topic).

For several years after Wilbur Wright's first flight (previous topic), the public refused to take the airplane seriously (new topic).

EXERCISE: In each of the following problems, A and B state the topics of two successive paragraphs. On the blank lines between the two topics, write a transitional sentence to bridge the gap between them. Be sure that your sentence points back to topic A as well as ahead to topic B. If you were writing a complete theme, the transitional sentence would stand at the beginning of paragraph B.

I. A. Summer sports

____

____

____

II. A. I

B. Winter sports

II. A. Importance of getting good grades

____

____

B. Importance of making friends

1. A. Selecting a camp site

____

____

B. Setting up the tent

2. A. Value of athletics in developing strong healthy bodies

____

____

B. Value of athletics in developing teamwork and cooperation

3. A. My enjoyment of the plot of the story

____

____

B. My interest in the characters

4. A. Required subjects in the curriculum

____

____

B. Elective subjects

5. A. The superior faculty of a large college

____

____

B. The friendlier spirit of a small college

6. A. My visit to the Guthrie Theatre

____

____

B. My visit to Metropolitan Stadium

7. A. The shabby exterior of the house

____

____

B. The pleasantness of the rooms

f) The three exercises below may be used to illustrate how college entrance examinations test paragraphing. The first set of sentences can be put in paragraph order by attending to the topic sentence first and then using the cues of "it" repetition, "however," "since his day," etc. The second set of sentences can be handled the same way except for sentence six which is likely to cause some trouble. A knowledge of transitions between paragraphs will enable students to see that the topic sentence here is the second sentence in the paragraph, the first sentence being a transition to a hypothetical preceding paragraph about "the handling of a spoon."

Sample Exercise

The sentences below are in scrambled order. Read them and decide what would be the best order in which to put the sentence so as to form a well-organized paragraph. Each sentence has a place in the paragraph; there are no extra sentences.

1. (a) Since his day it has undergone change.
   (b) President James Monroe announced it in 1823.
   (c) Its primary purpose, security for the Republic, has, however, remained the same.
   (d) The Monroe Doctrine, one of the most famous statements of American foreign policy, has been in effect for more than a century.

The sentences should be in the following order: ( )
( )
( )
( )

2. (a) A sharp distinction must be drawn between table manners and sporting manners.
(b) This kind of handling of a spoon at the table, however, is likely to produce nothing more than an angry protest against squirting grapefruit juice about.
(c) Thus, for example, a fly ball caught by an outfielder in baseball,or a completed pass in football is a subject for applause.
(d) But a biscuit or a muffin tossed and caught at the table produces scorn and reproach.

The sentences should be in the following order: ( )
( )
( )
( )

3. (a) They were so eager for the prize that they got in one another's way.
(b) At least a dozen stuck into me.
(c) In the confusion I avoided several hacks by throwing myself right and left in the sand.
(d) The woolly-heads made a run for me, each with a long-handled, fantailed tomahawk with which to hack my head off.
(e) The first I knew, a cloud of spears sailed out of the mangrove swamp at me.
(f) I started to run, but tripped over one that was fast in my calf and went down.

The sentences should be in the following order: ( )
( )
( )
( )
( )
( )

3. Coherence Through Order. Of the various orders of paragraph development, the tenth grade, though its work on expansion of topic sentences, has done the general-to-specific development. The tenth grade has also worked on time and space orders and the order of importance. The twelfth grade will do work on specific-to general order and, again, the climactic order. The major work at eleventh grade will concern the organization of the comparison and contrast structure. However, the junior teacher will want to do an overview before concentrating on one order. The material in Ostrom's Better Paragraphs, pp. 28-31, will serve the purpose.

The following exercises demonstrate how the review of coherence through order might be worked in with various pieces of American literature.

COMPOSITION HAWTHORNE'S SHORT STORIES

Directions: Select a method of development and an order appropriate for developing each of the following topic sentences. Outline a paragraph based on one of the topic sentences, including transitions.

1. In Hawthorne's works good and evil occur together.
2. In H's works the forest often symbolized evil.
3. H's works illustrate his attitude that women have more courage than the men with whom their lot is joined.
4. The theme of isolation because of sin is prevalent in H's work.
5. Irony is evident in H's work.
6. H's works illustrate the bigotry and harshness of the Puritans.
7. H's characters represent the effects of guilt on a human being.
8. H's works deal with human judgments on morality.
9. H's works deal with the universality of guilt (for sin).
10. H's works often include a character alone in the crowd.

COMPOSITION BILLY BUDD

Directions:
1. Select an order and method that would be appropriate for developing each of the following topic sentences.

2. Outline a paragraph developing one of the topic sentences.

Topics:
1. Melville's frequent comparison of Billy Budd to the Biblical Adam intensifies the theme of Billy's innocence and temptation.
2. In Billy Budd Melville creates a number of scenes with religious significance.
3. Because of his innocence, Billy Budd foiled several of Claggart's attempts to harm him.
4. Billy Budd's innocence affects his sailing companions differently.
5. Claggart, the evil master-at-arms in Billy Budd, tries to destroy Billy.
6. The men's names in Billy Budd are symbolic.
7. The decision to put Billy Budd to death resulted in many troubled spirits.
8. The scene depicting Billy Budd's execution is similar to that of Christ on Calvary.
9. Billy Budd is a fatalist.
10. Although Billy Budd is hanged, his goodness is not destroyed.

order and transition

Billy Budd

Directions:
1. Arrange the sentences in a logical order
2. Write the paragraph, using appropriate transitional expressions.
3. Write an appropriate concluding sentence.

Topic sentence: The decision to put Billy Budd to death resulted in many troubled spirits.

Sentences:

1. Billy's innocence had made him a favorite among the men.
2. Captain Vere loved Billy like a son.
3. The officers in the court martial were troubled by the decision.
4. Although legally Billy was guilty, the ship's officer felt Billy was morally innocent.
5. Captain Vere himself was troubled by the decision.
6. The men disliked Claggart, and knew that he had goaded Billy on a number of occasions.
7. The common sailors were troubled by the decision.
8. Captain Vere knew Billy's fatal blow was provoked by Claggart.
9. The officers regretted being in the position to rule on the decision.
10. Captain Vere knew Billy struck out only because he couldn't speak.

order and transition

COMPOSITION SHORT STORIES OF THE ROMANTIC PERIOD

Directions:
1. Arrange the sentences in a logical order.
2. Write the paragraph using appropriate transitions.
3. Write an appropriate concluding sentence.

Topic sentence: Several of Hawthorne's works demonstrate the theme of isolation because of sin.

1. Loss of human emotions isolates some of Hawthorne's characters.
2. In The Scarlet Letter the townspeople of Salem isolate Hester Prynne because she is an adultress.
3. Reuben Bourne of "Roger Malvin's Burial" isolates himself because he has not kept his promise to a dying man.
4. Ethan Brand, from the story of the same name is isolated by his intellectual pride.
5. A disapproving society often isolates a character.
6. Because he recognized the universality of guilt, the minister of "The Minister's Black Veil" sets himself apart by wearing a veil.
7. Characters sometimes isolate themselves because of their recognition of guilt.
8. In "The Maypole of MerryMount" the people of the maypole were isolated by the Puritans, who would not condone their happiness and pagan worship.
9. Roger Chillingworth's fiendish desire to destroy Dimmesdale sets Chillingworth apart from the other characters of The Scarlet Letter.

COMPOSITION HUCK FINN

Preparatory reading:
Huck Finn, Twain
"United States of Lyncherdom," Twain
"Something about Repentance," Twain
"At the Funeral," Twain
"What's In Huck Finn?" Cummings

Directions:
1. Write a topic sentence based on one of the following topics.
2. Select a method of development and an order appropriate for developing your topic sentence.into a paragraph.
3. Outline a paragraph.

Topics:
1. Twain's attitude toward white supremacy.
2. Twain's attitude toward formalized religion.
3. Twain's attitude toward lynchers
4. Twain's attitude toward public morals
5. How Huck, in his daily life, compromised between complete independence and conformity to society's code.
6. The brotherhood theme
7. The roles of free will and fate in Huck Finn
8. The effect of the final chapters on the main portion f of the book.
9. Realism in, Huck Finn
10. Contrast between Huck's pragmatic nature and Tom's romantic nature.
11. Huck, the non-heroic hero.

SECTION C

Composition Assignment #1

Topical Resticțion:

Write a 400-word theme, of three or four paragraphs, in which you compare or contrast some aspect of your [illegible] of a character in Death of a Salesman or Our Town. For example, you may choose to contrast the dream you have for your future with Willy's or Happy's dream, or with Bernard's or Charley's. This assignment demands that you be positive about the aspect of yourself you choose to write about and rather perceptive about the character from the play with whom you will be comparing or contrasting yourself.

Rhetorical Restrictions:

1. Begin with a thesis statement.
2. You may use a thesis paragraph of more than one sentence. The thesis paragraph should (a) contain the thesis sentence, (b) contextual explanation or term definitions, (c) indicate the organization of the paper.
3. Begin each paragraph with a topic sentence (may be second if a separate transition sentence is used).
4. Select a method of comparison, block-by-block or point-by-point, and stick to it throughout the paper. (See example in Comparison Unit if not previously taught.)
5. *Use transitional devices within the paragraph and between paragraphs (cf. the six discussed).
6. Provide a brief one-or-two-sentence concluding paragraph.
7. Develop the specific paragraphs with examples from the plays. Use actual quotations when possible. (cf. example)

think this is what brings that feeling of happiness and fruition.

Willy and I have tried to show you our parallelism and inconsistencies that appear in our lives, or that will appear. I am realistic, Willy is unrealistic. This difference in our lives is the reason for Willy's downfall and for my knowing what to do and how to do it happily in the future.

---

*All references are to Death of a Salesman, A. Miller, N. Y., The Viking Press, 1949.

Comments:

1. The thesis is too general. It merely concludes grossly that there are similarities and differences. Not much challenge there. (Not main emphasis of theme assignment, however)
2. The thesis paragraph lacks an organizational forecast.
3. Topic sentence development does not develop ideas in a forward direction or specifically enough. For example, the topic sentence of the second paragraph doesn't advance to thesis or state a definite attitude. How can we categorize the similarities found in this paragraph? Isn't it about the common dangers of travel? The third paragraph avoids this. After the gross transition sentence, the second sentence states an incisive topic. The fourth paragraph has a clear topic sentence but inadequate expansion through details and quotations.
4. The transition between paragraphs is awkward although a good attempt has been made. He leads the reader by the hand with very trite expressions. The paragraph beginning "A second difference" uses good transition. "In a different vein" clearly marks the poor coherence of the paper. Finally, there is the ridiculous transition to the final paragraph.
5. Internal transition is much better. Repetition is quite effectively used. For example, in the fifth paragraph the syntax effectively repeats itself for emphasis. He picks up words like "realize" and "think" to give a tight coherence to the paragraph.
6. The point of view shifts to second person on several occasions. in the third paragraph.

Composition Assignment #3

See Unit on Comparison and Contrast Order

VI. COHERENCE

11th Grade

B. Achieve Order Through Comparison and Contrast Pattern Of Organization

Comparison and Contrast Paragraph Forms

SECTION A

The student should be able to write adequately good paragraphs of comparison or contrast (or a combination of the two), both for the sake of variety in the structure of multi-paragraph papers and when the material itself demands such a presentation. The student will find that the ability to write a good paragraph of comparison or of contrast will be particularly useful in essay test situations which often call for statements of these types. The ability to write a paragraph of analogy, which here is considered a specialized form of comparison, is perhaps less commonly used by the students, but it is a type of which they should have some knowledge. Other ordered forms of paragraph development are studied at tenth and twelfth grades. (See introduction to VI. A)

SECTION B

Bibliography

1. Glatthorn, Allan A. and Fleming, Harold, Composition: Models and Exercises - 11, Harcourt, Brace, & World, 1965, pp. 150-155.

2. Ostrow, John, Better Paragraphs, San Francisco, Chandler Publishing Co., 1961, pp. 50-55.

Procedures

1. The students may read aloud and discuss Chapter 6 of John Ostrom's Better Paragraphs dealing with complex types of paragraph development. Comparison, contrast, a combination of comparison and contrast, definition, and analogy are analyzed. The class may discuss (1) the purpose of the various types of paragraphs, (2) how the various types could be recognized, and (3) how the types should be prepared. In the case of comparison, contrast, and analogy, the group may decide by looking at examples that there are two easy aids to recognizing and writing good paragraphs of these three types: the wording of the topic sentence and the types of transitions used.

   Assignment to students:

   Write nine topic sentences of your own; use only three topics, but develop three topic sentences for each of the three types named (analogy, comparison, and contrast). Scramble the types and do not identify the type on your paper.

2. The students bring their homework assignment to class. The papers are collected and some topic sentences selected at random to project on the classroom screen by the overhead projector. Class members are asked to list on a piece of paper the type of paragraph they think will be developed, judging by the wording of the topic sentence. Ideas are

checked for the accuracy of their wording. Questions are answered and the class rewrites some of the sample sentences to make them more suitable for a particular type of paragraph. Each paper is then returned to its owner, revisions made and each sentence identified as to type.

The class then might discuss transitional words and phrases, concentrating on the kind of relationship which they showed. A few should be listed on the board:

on the other hand

in spite of these similarities (differences)

on the contrary

in either (neither) case

a comparable feature

however

likewise

again

although

The class should discuss the type of development shown by these transitional words and phrases. Then the students may be asked to list all the transitional words or phrases which they can think of which would definitely show comparison and make another list of all those which would definitely show contrast.

Assignment to the Students:

Using six topic sentences from the day before (or new ones if the students find their original sentences are unsatisfactory), develop two or three major points for each, two showing comparison, two showing contrast, and two showing comparison and contrast. Use appropriate transitional words or phrases in each case.

3. The examples written by the students are collected and a few are put on the overhead (or board) and discussed. The class then discusses the actual development of a paragraph's material by means of comparison, contrast, or comparison and contrast. It should be suggested that students writing a paragraph of comparison or contrast can make use of two possible patters of development--a point-by-point comparison or a block-by-block comparison. The dittoed paper here included (see page 6a following assignment) is then distributed to the students. The class may read and discuss the two methods of comparison or contrast. The class generally will probably decide that the block-by-block method might be easier to use and more useful in an essay test situation where there is danger of forgetting some of the points before they can be written down. Generally, however, they will like the point-by-point method of comparison or contrast better. It will sound smoother and the ideas will blend better; the relationship of points will seem strong.

Optional:

The teacher may wish to examine paragraphs of analogy. Analogy might have been presented to the students as a specialized type of comparison and not presented or discussed specifically during the previous assignments. Analogy is a comparison which does not seek to show both sides of something equally. The analogy seeks to describe only one thing, but that one thing is either very difficult for the reader, is very abstract, or is out of his range of normal experience. The writer of the paragraph of analogy seeks to explain this difficult idea by comparing it to something which has many of the same qualities but which the reader will be quite familiar with and which will be simple rather than complex in its form. The students should be cautioned that the danger of analogy is in trying to make an analogy between two things which have no real points of comparison. Examples of analogy are discussed on, see pages 53-55 of Ostrum's Better Paragraphs.

4. The students can now be given a writing assignment based on their literature unit. Here we use the Early National Period. Students are given samples of the same assignment done the year before for class analysis. The aspects or specifications which are discussed in class should emphasis writing an adequate topic sentence, writing good transitions, and using parallel structure.

The students are given this and one additional class period to outline, write and revise their paragraphs.

The specific assignment follows:

Sample Single Paragraph Contrast Composition Assignment

To the Teacher:

Assign the following composition after the class has read and discussed Thomas Jefferson's "First Inaugural Address" and Alexander Hamilton's "Speech in Defense of the Constitution". Both selections are a part of the Early National Period of American literature and appear in the Adventures in American Literature text. The classroom discussion of these selections would undoubtedly examine each man's political philosophy. Students should conclude that "Hamiltonian democracy" is characterized by a belief in government by the "best people"--the more able, the intelligent--similar to today's conservative viewpoint. By way of contrast, "Jeffersonian democracy" denotes faith in democratic government by all the people--a philosophy similar to that of the present-day liberal. These two selections with their distinctively different political viewpoints offer the student an excellent opportunity to develop the writing skill of contrasting ideas.

Assignment to Students:

Write a one-paragraph composition in which you contast the political philosophies of Alexander Hamilton and Thomas Jefferson. Proceed as follows:

1. Reread the excerpt from Thomas Jefferson's "First Inaugural Address", pp. 478-479, in the Olympic edition of Adventures in American Literature (Page 474, Laurette edition).

2. Reread Alexander Hamilton's "Speech in Defense of the Constitution", pages 485-6 in the Olympic edition of Adventures in American Literature, pp. 480-82, Laurette edition.

3. Make a topic outline of each man's political philosophy as reflected by these two selections. Submit your outline for teacher approval. Your outline may use either the block or the point-by-point approach, but your composition must contrast the political philosophies.

4. Make a rough-draft copy of your composition, including those points stated in your outline. Write an adequate topic sentence, use good transitions, be careful to follow the outline and exercise the usual care in spelling and mechanics. Submit your rough draft for teacher approval. Revise and correct according to teacher's directions.

   Note to the Teacher:

   At this point the students might work in small groups. Each student could read his paragraph to others in the group and revise his paragraph according to the group's suggestions. Such group work would enable those students who are having difficulty to profit from their brighter classmates' help, especially since the teacher would, at this point, be occupied with individual writing problems of major concern.

5. Make your final copy. Follow all the composition rules. Reread what you have written. Exchange your paper with that of a classmate. Make all final corrections. Submit your paragraph for the teacher's examination.

SECTION C

Comparison and/or Contrast Composition

To the Teacher:

A more practical application of comparison and/or contrast paragraphs lies in the multi-paragraph composition. Following is such a sample composition assignment. This assignment should be given later in the junior year, some months after the initial one-paragraph assignment involving Jefferson and Hamilton and only after the class has already studies the structure, unity, and transitions in multi-paragraph compositions. The assignment has two distinct purposes: (1) to reacquaint the student with comparison and/or contrast techniques, and (2) to substantiate the students' familiarity with multi-paragraph compositions.

Part of a class period should be devoted to reviewing what the students have already learned about writing paragraphs of comparison and/or contrast. Each student should reread his own paragraph on Hamiltonian versus Jeffersonian democracy. Several examples should be shown on the overhead. The class should discuss these samples for purposes of review. Outlines should also be shown on the overhead to help students recall the procedure involved in completing their first comparison and/or contrast (in this case, contrast) composition.

During the remainder of the class period students and teacher should read and discuss the excellent sample from Chapter 20 of Composition Models and Exercises using Bruce Catton's A Stillness at Appomattox. The teacher should use the fine discussion guide following the selection so that students are certain to understand Mr. Catton's technique. The teacher should then give the specific multi-paragraph composition assignment which follows.

Sample Assignment

Multi-paragraph Composition of Comparison and/or Contrast

Assignment to Students:

Write a multi-paragraph composition in which you compare and/or contrast two fictional or historical figures. Include a comparative and/or contrasting account of the physical characteristics of the two people, but your major concern should be the comparison or contrast between what these two people represent--their ideas, philosophies, customs, backgrounds, and feelings. Proceed as follows:

1. Make an outline, confining your information to those things which can be compared or contrasted between the two subjects. Include only those aspects which will add interest to your composition.
2. Compose your thesis statement, basing it upon your outline.
3. Compose your paragraphs, using either the block-by-block or point-by-point approach, whichever is more suitable to your selection.

Suggested Topics for Multi-paragraph Compositions of Comparison and/or Contrast

1. Compare and contrast the epic hero (Odysseys, Roland, etc.) with the modern hero as exemplified by Willie Loman in Death of a Salesman.
2. Compare/contrast the relationship between Tom Sawyer and Aunt Polly, Huckleberry Finn and Pap Finn, Buck Grangerford and Colonel Grangerford, or Emmeline Grangerford and the others in her family (all from either The Adventures of Tom Sawyer or The Adventures of Huckleberry Finn) with one's own relationship to a relative or the whole family.
3. Comparison/contrast between O.E. Rolvaag's view of nature in Giants in the Earth with Ralph Waldo Emerson's view that nature combines order, philosophy and theology.
4. Compare/contrast characters
   A. Per Hansa of Giants in the Earth with Odysseus in The Odyssey.
   B. Beret Hansa of Giants in the Earth with Caroline of Let the Hurricane Roar.
   C. Mr. Shimerda of My Antonia with Beret Hansa of Giants in the Earth.
   D. Ruthie and Winfield Joad in The Grapes of Wrath with Ole,

Methods of Comparison

The principal purpose of comparison is to arrive at some reasoned conclusion about one or more of the things compared. The technique of comparison is to point out specific differences in similar things or specific similarities in different things. Remember that you must help yourself considerably in this task if you grasp the technique of finding similarities in differences or differences in similarity. It would be pointless to compare a hero with a villain, for example, and to conclude merely that one is a good man and the other a bad man, or to compare two plots of stories and to conclude they are different. Because they offer hardly any scope for your powers of analysis, these subjects would almost certainly lead you to write deadly dull themes. You should not, therefore, try to compare two completely dissimilar subjects or two completely similar ones. An interesting comparison can be made of two styles, or example, alike in some respects but different in others. For a theme of comparison, two possible methods of arranging your evidence suggest themselves: the "block-by-block" and "point-by-point" methods. The following diagrams should make clear the principles of each of these two methods of arrangement:

Block-by-block		Point-by-point	
Subject A:	Example 1	Main Point 1:	Subject A example
	Example 2		Subject B example (etc.)
	Example 3 (etc.)	Main Point 2:	Subject A example
Subject B:	Example 1		Subject B example (etc.)
	Example 2		
	Example 3 (etc.)		

You will notice that, if you use the block-by-block arrangement you present all your evidence concerning subject A before turning to subject B. If you use the point-by-point arrangement, you present one piece of evidence about subject A, one piece of evidence about subject B, and so forth. The first method enables you to present a clearer and fuller account of each subject; the second, to draw comparisons between them more precisely. the Effect of the first method (block-by-block) is that it makes your paper seem like two big lumps, and it also involves much repetition, because you must repeat the same points as you treat your second subject.

The superior method is perhaps to treat your main idea in its major aspects, and to make references to the two things being compared as the reference illustrates and illuminates your main idea. Thus you would be constantly referring to both A and B, sometimes within the same sentence, and would be reminding your reader of the point of your discussion. The reasons for the superiority of the second method: (a) you do not need to repeat your points unnecessarily, for you can document them as you raise them; (b) by referring to the two subjects of comparison in relatively close juxtaposition in relation to a clearly stated basis of comparison, you can avoid making a reader with a poor memory reread previous sections.

Not only within the total composition does the choice of method exist, but within the paragraph itself a choice is available. For example, if you begin a paragraph with a topic sentence which states that a contrast does exist, then one sentence might be used to express a set of opposing characteristics, or you might give one characteristic in the first sentence and the opposing one in the next sentence. On the other hand, you might start your paragraph with a topic sentence, say all you have to say about Subject A, and then all you have to say about Subject B.

Store Hans, and Ongen Hansa in Giants in the Earth.

E. Nick Carroway of The Great Gatsby, the engineer-narrator of Ethan Frome and Jim Burden of My Antonia (more a comparison of purpose than personality).

F. Jay Gatsby of The Great Gatsby with Per Hansa of Giants in the Earth.

G. Jim Burden of My Antonia with Peder Victorious of Peder Victorious.

H. Lena Lingard of My Antonia with Jordan Baker of The Great Gatsby.

I. Mr. and Mrs. Wick Cutter of My Antonia with Tonseten and Kjertsi of Giants in the Earth.

J. Billy Budd of Billy Budd, Sailor with Ethan Frome of Ethan Frome or Ole Svenson of Noon Wine.

K. Clyde Griffiths of An American Tragedy with Jay Gatsby of The Great Gatsby.

L. Scarlet O'Hara of Gone with the Wind with Mary Lou Wingate of John Brown's Body.

M. Daisy Buchanan of The Great Gatsby with Scarlet O'Hara of Gone with the Wind.

N. Claggert of Billy Budd, Sailor with Homer T. Hatch of Noon Wine.

O. Jim Conklin of The Red Badge of Courage with Jim Casey of The Grapes of Wrath.

P. Ma Joad of The Grapes of Wrath with Scarlet O'Hara of Gone with the Wind.

Q. Yank Smith of The Hairy Ape with Ole Svenson of Noon Wine.

R. Zenna Frome of Ethan Frome with Roger Chillingworth of The Scarlet Letter.

S. Tom Joad of The Grapes of Wrath with Gil Carter of The Ox-Bow Incident.

T. Emperor Brutus Jones of The Emperor Jones with Homer T. Hatch of Noon Wine.

U. Lennie of Of Mice and Men with Ole Svenson of Noon Wine.

V. Tetley of The Ox-Bow Incident with Homer T. Hatch of Noon Wine.

W. Huckelberry Finn of The Adventures of Huckleberry Finn with Jamie McPheeters of The Adventures of Jamie McPheeters.

X. Captain Ahab of Moby Dick with Roger Chillingworth of The Scarlet Letter.

Y. Arthur Dimmesdale of The Scarlet Letter with Ethan Frome of Ethan Frome.

Z. Amanda Winfield of The Glass Menagerie with Ma Joad of The Grapes of Wrath.

AA. Ellie Thompson of Noon Wine with Beret Hansa of Giants in the Earth or Linda Loman of Death of a Salesman.

BB. Mattie Silver of Ethan Frome with Antonia Shimerda of My Antonia.

CC. Santiago of The Old Man and the Sea and Henry Fleming of The Red Badge of Courage.

DD. Holden Caulfield of Catcher in the Rye with Huckleberry Finn in The Adventures of Huckleberry Finn.

EE. George in Of Mice and Men with Tom Joad in The Grapes of Wrath.

FF. Mildred Douglas of The Hairy Ape with Curley's wife in Of Mice and Men.

GG. The noble redmen of James Fenimore Cooper and Henry Wadsworth Longfellow with the villainous redmen of Old West fiction.

HH. Willy Stark of All the King's Men with Jay Gatsby of The Great Gatsby or Clyde Griffiths of An American Tragedy.

II. Arthur Dimmesdale of The Scarlet Letter with Elmer Gantry of Elmer Gantry or Jim Casey of The Grapes of Wrath.

JJ. Antonia Shimerda of My Antonia with Roberta Alden of An American Tragedy.

5. Comparison of various reviews of the same play.

6. A comparison theme might analyze the attitude toward love of four characters from four short stories read in class. Such an assignment might stipulate to use the boy in "Barn Burning" as the focal character, being sure to choose three characters whose attitudes toward love have some relation to the attitude of the boy in "Barn Burning". For example, the student might choose Goodman Brown from "Young Goodman Brown", Laura from "Flowering Judus", and Mrs. Mallow from "Tree of Knowledge". The following directions might be part of the theme specifications.

"In a theme of this kind, it is important and almost necessary for one character to be more important than the others, for the theme must have a center. If all four characters were of equal importance, your theme would run the danger of being formless, a danger originating in problems concerning structure. Also, unless the theme is closely controlled by a thesis statement, it runs the risk of being four separate essays.

Your thesis statement, then is crucial to the success of your theme. If, for example, your thesis is "The boy in 'Barn Burning' has mixed feelings toward his father," you will be unable to develop a meaningful comparison.

If your thesis is "The boy's ambivalence toward love in "Barn Burning" is an ambivalence shared by at least three other characters in modern short stories," you will be able to develop the necessary comparison, but your theme will still run the risk of being four separate essays; the thesis is more descriptive than it is analytical. A thesis such as 'Many works of fiction are concerned, for various reasons, with the failure of love as a guiding force in the modern world' is much more acceptable, for you can then develop meaningful comparisons within a unifying framework. The 'various reasons', for example, will have to be explained in detail, with illustrations drawn from the lives of the characters you will be discussing; you will be able to use 'Barn Burning' as typical of "many works of fiction" and the boy as the center of your discussion. And from the boy you should find it easy to get into comparative analyses of the other characters without giving the impression that you have dragged them in merely to fulfill an assignment."

7. The N.C.T.C. publication, Composition Situations, contains some excellent suggestions for topics using the comparative approach.

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*from Literature for Writing by Steinmann and Willen (Belmont, California, Wadsworth Co., 1967)

Sample Assignment I

Write a multi-paragraph theme of comparison and contrast.

PREPARATION: 1. Study of paragraph development based on Ostrom's explanation of unity, coherence, and transition.

2. Reading of the following plays:
   a. Williams, The Glass Menagerie
   b. Miller, Death of a Salesman
   c. O'Neill, The Hairy Ape

3. Class discussion on development by comparison and contrast.

DEVELOPMENT: This assignment is to be done in five parts:

1. A list of topic sentences comparing two characters or items (based on any two of the three plays).
   These sentences should follow the following construction: ALTHOUGH...(two topics are similar in some basic way)... (a contrast in that similarity exists).
   example: Although both Laura and Yank are social misfits, they react to their isolation differently.

2. First preparation for paper:
   a. Select one of your topic sentences and break the controlling idea into three basic parts.
   b. Make a random listing of all the examples from the plays that deal in some way with the controlling idea of the topic sentence.

3. Second preparation for paper:

Write an outline for your paper. (See sample outline)

4. Write the first draft of your paper.

5. Write the final, polished paper, making corrections where indicated.

Tom, Willy, and their Evironments

A Comparison and Contrast

Although both Tom and Willy are alienated by hostile social surroundings, they each react to their environments differently.

Both of these men are overshadowed by the adventure and opportunity of the past. Tom's dull, routine existence is haunted by thrilling memories of his father. Stimulated by his sire's portrait which dominates his home, Tom identifies with his father's flight from a lowly occupational bondage to freedom and adventure. Similarly, he shares in his father's resentment of Amanda's overbearing personality. Correspondingly, Willy deeply regrets his own failure to follow in the footsteps of his brother Ben. In the first place, Willy has turned down Ben's urging to take advantage of riches and fabulous opportunity in Alaska. He has also ignored Ben's successful diamond mining operations in Africa, onee again allowing the key to success and security to slide through his fingers. However, Tom attempts to rejoin the past, whereas Willy confines himself to hallucinations. While Tom rusn off to sea and joins the merchant marine, Ben's "ghost" haunts Willy, mocking him with tales of lost wealth.

At the same time, both men suffer from vicious inner conflicts regarding their professions. Tom feels that a future at the warehouse would be glum indeed. Earning a meager thirty-five dollars a week, he naturally has little desire to package shoes for the rest of his life. With the exception of Jim O'Connor, Tom loathes his ignorant co-workers who, for the most part, generally consider him somewhat "odd". Willy is torn between pride and poverty in giving up a job which has betrayed his loyalty. Although he rejects Charlie's generous offer of a new job, he promises to repay Charlie's loans on his own feeble power. Simultaneously, he is determined to restore the era of Dave Singleton, a time when the salesman was loved and respected. However, while Tom expresses his restlessness by writing poetry secretly in the factory washroom, Willy withdraws to his son Biff, both to his son's past and hopes for the future. Willy is anxious to help Biff regain the popularity he enjoyed as a high school football player because he feels that Biff's successes will compensate for his own failures.

Tom and Willy find themselves incompatible with their existing family pressures. Tom is struggling to escape his mother's domination. She is attempting to control his entire life, telling him how to eat, watching his every step, and questioning his friendships. Tom doesn't wish to be tied to his mother's apron strings for the rest of his life, forced to protect her and his sister from the reality of the outside world. On the other hand, Willy is fighting an unsuccessful battle to prove himself to his sons. He can't get Biff to forgive him for the event that ruined Biff's life, Willy's affair with the woman in Boston. He sneaks weekly loans from Charlie to pretend his sales trips have been successful. Lastly, he works solely on a beginner's commission and drives grueling distances, fighting to keep his family secure. Unfortunately, while Tom finds a small measure of comfort in nightly movies, Willy resorts to suicide. Tom enviously soaks in the wide screen adventures of the actors, the adventure he is unable to experience in his present circumstances. Willy, after initially failing to kill himself by driving off a bridge and using a gas hose, finally succeeds by smashing his car against a stone edifice. His family is thereby secured by the life insurance money they are awarded.

Neither Tom nor Willy is satisfied with his social environment. Yet while Tom retreats to contemplation and an attempt to improve his surroundings, Willy is assailed by hallucinations of guilt and resentment and the burdon of self destruction.

Theme Outline

Although both Tom and Willy are isolated from their friends and family, they react to their isolation differently.

A. Both Tom and Willy are suspended in the opportunities and adventures of the past.

    1. Tom's dull, routine life is haunted by the memory of his father.

        a. His father's portrait dominates his home.

        b. His father ran away from a lowly job to freedom and adventure.

        c. His father suffered from Amanda's overbearing personality also.

    2. Willy regrets his failure to follow in his brother Ben's footsteps.

        a. Ben wanted Willy to exploit Alaska's opportunities.

        b. Ben struck it rich in African diamonds.

    3. Yet while Tom attempts to rejoin the past, Willy is assailed with hallucinations over it.

        a. Tom runs off to sea and the Merchant Marine.

        b. Ben's ghost returns to Willy and mocks him with tales of wealth for the taking.

B. Willy and Tom have inner conflicts over their respective professions.

    1. Tom feels his prospects for the future at the warehouse are glum.

        a. He only makes $35.00 a week.

        b. His fellow workers consider him "odd". He resents his ignorant tormentors.

c. He doesn't want to package shoes for the rest of his life.

2. Willy is too proud to give up a job that neglects the loyalty he has bestowed upon it.

a. Willy rejects Charlie's job offer.

b. Willy intends to pay back Charlie on his own power.

c. Willy wants to restore the era of Dave Singleton, where the salesman was respected and loved.

3. Yet while Tom retreats to the factory washroom secretly to write poetry, Willy retreats to Biff's past and hopes for the futures.

a. Jim calls Tom "Shakespeare."

b. Willy wants Biff to regain his popularity that he had as a high school football player.

c. Willy wants Biff's successes to make up for his lack.

C. Both Tom and Willy bury themselves in their social failures.

1. Tom struggles to escape his mother's domination and others' laughter.

a. Amanda tells him how to eat.

b. Jim is Tom's only friend.

c. The workers laugh at Tom for writing poetry.

2. Willy wants to prove himself to his family.

a. He wants to Biff for the affair with the woman that ruined Biff's life.

b. He sneaks loans from Charlie to falsify successful sales.

c. He works on commission only and drives long distances to keep his family secure.

d. He sacrifices his life to provide for his family when he's fired.

3. Yet when Tom hides in movie houses, Willy resorts to suicide.

a. Tom envies other peoples adventures.

b. Willy makes many suicide attempts.

1) He runs his car against a bridge.

2) He puts a hose onto the downstairs gas valve.

3) He drives his car into a stone edifice.

C. Tom doesn't pay the light bill to finance his union card.

Neither Tom nor Willy are satisfied with their social environment. Yet while Tom retreats to contemplation and an attempt to improve his surroundings, Willy is assailed by hallucinations of guilt and resentment and the burden of self-destruction.

Comment:

This is an excellent student example, one which follows the stipulations precisely. The method of pulling out subtle differences amid apparent likenesses has been generated by the directions for first and second preparation of the paper. The details are well conceived. Transition is beautifully obtained as a result of the over-all pattern. The external and mechanical transition ("similarly," "correspondingly," etc.) sticks out too much, is often unnecessary, and could be buried better somewhere in the sentence.

The most serious fault with the theme is perhaps generated by the stipulations. The topic sentences of the paragraph only comprehend the initial part of the paragraph, and midway into the paragraphs they go out of unity. The topic sentences do not cover the contrast, only the comparison. This fault appears in the outline, where, for example, 1,2, and 3 do not add up to A. Paint 3 deserves parallel status with A and is not a subdivision of it. The correction may be made by either (1) expanding the topic sentences, or (2) breaking each paragraph into two separate paragraphs.

The conclusion would make a much better thesis paragraph and would help avoid the pitfalls that are a product of the dependent clause - independent clause set-up. The conclusion would serve as a good preliminary forecast of the plan of the paper and it does clearly spells out the differences. The present thesis, "...they each react to their environments differently," is too vague and general.

All in all, however, the paper is an example of a student who is aware of the coherence that order can give.

VI COHERENCE

12th Grade

A. Achieve Coherence through Refinement of Transitional Devices, Use of Order, and the Transitional Paragraph

Coherence Through Order and Transition

Section A

At twelfth grade the order of specific-to-general and that of increasing importance (climax) will conclude the treatment of coherence by pattern. The expanded concept of coherence at twelfth grade will lead to work on refinement of transitional devices. The student will learn also to use such techniques as parallel construction and echo ideas to make his paragraph coherent. Finally, the transitional paragraph will be taught as a method of leading the reader between major support ideas.

Coherence as a word means "sticking together." Accordingly, a piece of writing has coherence if one idea leads logically and clearly into the next--regardless of whether these ideas are expressed in sentences, paragraphs, or major divisions of longer papers. The thought moves smoothly from one sentence to another, from one paragraph to the next, from one division into the succeeding sections, leading the reader directly to the intended conclusion without any jumps in thought. Coherence, or continuity, aids in communication by eliminating the need for the reader to ask, "How is this statement related to the last one? Is it another example of major support #1 or is this major support #2, is it a contradiction of the previous statement, is it expressing some relationship in time or space, or what?"

When two ideas are placed next to each other, the reader would probably assume that the ideas are related somehow to each other. However, it is the writer's purpose to convey not only his ideas but exactly how they are related in his mind. Simply listing a group of specific details after a major support--no matter how relevant they may be--will not guarantee that the reader will view the subject as the writer wants him to. This shows that a paper may have unity without coherence and therefore not communicate.

Ideas then cannot simply be stacked like bricks one after another. Especially in longer papers, where his purpose is more comparable to building a wall that may involve a rather complex pattern than stacking bricks, the writer will find it necessary to carefully arrange the bricks and use mortar between his ideas to assure that the reader will see the same relationships between them that he does and consequently arrive at the same conclusion.

Arrangement of ideas or "order" and mortar or "transitional devices" are the two techniques used to achieve coherence in writing. Experienced writers may use these techniques unconsciously, but the student writer should be introduced to the various types of order and the different kinds of transitional devices, taught to recognize them in good writing, drilled in their use, and given assignments in which he can apply what he has learned. These are the aims of this unit on coherence.

A PLAN FOR THE SENIOR YEAR MIGHT INCLUDE THE FOLLOWING:

A. A review of the concept of coherence using Guide, pp.49f., or Better Paragraphs, pp.28f., in which you point out the two basic devices to achieve it, order and transitional devices.

B. A discussion of other paragraph qualities like unity and emphasis to distinguish between them and coherence. Hook, pp.272-274, covers this with good illustrations for the overhead projector.

C. A review of the types of order introduced on the 10th Grade (general-to-specific, chronological, and spatial) and 11th Grade (comparison and contrast) levels. Factual Prose includes some more advanced paragraph samples of time and space order on pp.6-12.

D. An introduction to the other various types of order and combinations of orders a writer may have opportunity to use. Our text and Better Paragraphs include thorough sections with exercises.

E. A concentration on the two types selected for emphasis at the senior level, increasing importance and specific-to-general. Better Paragraphs seems to have the most thorough presentation of these two. On p.32 under exercises F and G, Ostrom suggests many topics for practice paragraphs which could be used for class analysis on the opaque projector. Paragraphs like that on p.42 of Guide and others from the sources listed above might be used on the overhead to illustrate various orders used to achieve coherence. Ginn and Company's #11, "Select and Arrange Details," offers some good suggestions for approaches to teaching coherence through order.

F. Theme assignments based on these last two types. (See Section C.)

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Procedures

ACHIEVING COHERENCE THROUGH ORDER

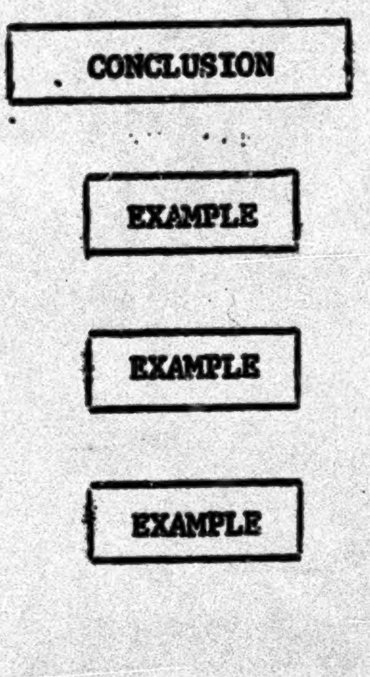
Corbin, like most, suggests that "continuity (coherence) is achieved primarily by arranging details in a sensible, reasonable order" (Guide, p.49). The writer should naturally use the order which best fits his topic and purpose.

TYPES OF ORDER (AND MATERIALS AVAILABLE TO TEACH EACH ONE)

The term, order, seems to mean different things to different authors.

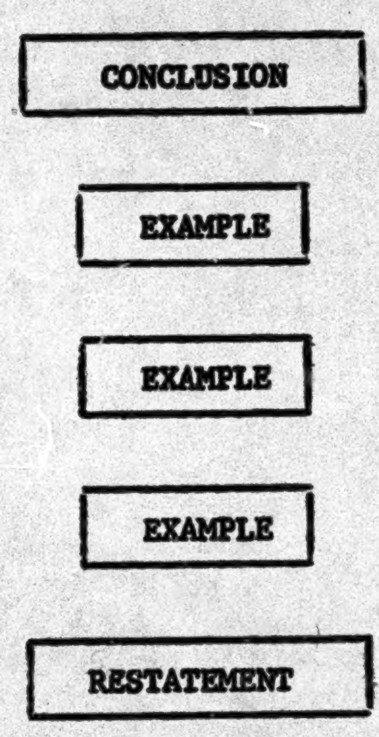
A. For some, it includes the most basic organizational pattern of the paragraph--the placement of the topic sentence with regard to the details supporting it. This is covered in our text under the general section on unity and the specific heading on p.42, "Topic Sentences." The authors include examples of both deductive and the inductive organizational patterns. Regarding the latter, the authors (p.43) say that this pattern is effective when the readers would be helped by a summary at the end. This, of course, is true of the clincher which many students have learned to use in the deductive paragraph. It might be a good idea to clarify while reviewing these patterns that the reason we use the deductive order more in expository writing is because when introducing or explaining new ideas or opinions, it is most helpful to the reader to have the generalization precede its support. However, the inductive order does provide a refreshing variation to this plan. The following diagrams may be used to distinguish between these two basic types of order.

DEDUCTIVE ORGANIZATION

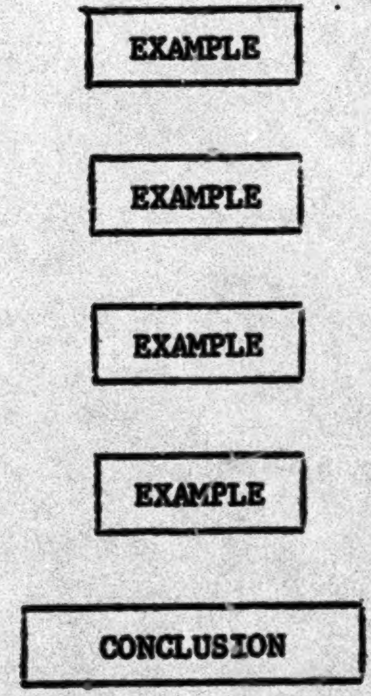


DEDUCTIVE WITH CLINCHER

(used "occasionally," they say on p.44)


CONCLUSION
EXAMPLE
EXAMPLE
EXAMPLE
RESTATEMENT

INDUCTIVE ORGANIZATION


EXAMPLE
EXAMPLE
EXAMPLE
EXAMPLE
CONCLUSION

B. "Order" for Warriner (Complete Course, pp. 369-373) includes three types. He defines each in his discussions and includes sample paragraphs to illustrate each type.

1. The order of time--used in narrative paragraphs when events are listed in chronological order and in expository paragraphs when a process is explained from beginning to end.

2. The order "required to bring out a comparison or contrast" Exercise 8 on p.372 provides topics for comparison or contrast paragraph assignments.

3. The order of importance
(This diagram suggests the pattern of a deductive paragraph with evidence arranged from least important to most important.)

CONCLUSION

EXAMPLE

BETTER EXAMPLE

BEST EXAMPLE

C. "Order" as discussed in our text (Guide, pp.49-51) under the heading, "Continuity Through Order," includes the following breakdown.

1. Chronological
2. Spatial (one example furnished)
3. Logical order
   (Under this the authors include order of importance and order of increasing difficulty.)

D. In Better Paragraphs, pp. 28-32, Ostrom includes a thorough discussion and several sample paragraphs and exercises for each of the following.

1. Time order
2. Space order
3. General-to-specific order
4. Specific-to-general order
5. Order of climax (increasing importance)

E. Ginn and Company's Writing: Unit-Lessons in Composition IA, pp. 51-55, includes definitions, examples, and exercises for:

1. Order of space
2. Order of observation
3. Order of importance

   Two alternatives are suggested under the latter--"depending upon the emphasis the writer wishes to give his details. He may wish to hold the most significant detail until the end of the description. Or he may wish to hold the most significant detail until the end of the description" (p.54).

This source also devotes whole chapters to "Spatial Relations" (No. 14, pp. 61-64) and "Time Sequence" (No. 14, pp. 65-68). Similar lessons on more advanced levels can be found in the related volumes.

F. Since there is an overlap between what some authors call "order" and what some refer to as "types of paragraph development, "the teacher may want to consider these sections in the following books.

1. Under the section, "Kinds of Details," beginning on p.34 of Guide, the authors discuss and illustrate details giving examples, details giving reasons, details telling an incident, details giving similarities and/or differences, details enumerating steps, and details giving causes and effects.

   Exercise 1 on p.38 provides 5 paragraphs for examination as to which type of development is used. IT IS ESSENTIAL THAT STUDENTS RECOGNIZE AT THIS POINT THAT A COMBINATION OF ARRANGEMENTS MAY BE USED WITHIN A SINGLE PARAGRAPH. See p.38. This is obvious as Exercise 1 is worked out.

   Exercise 3 on p.40 gives 10 topic sentences and asks that the students decide which type of development is most appropriate.

2. Warriner's Complete Course, pp. 357-360 describes and illustrates paragraphs with development by facts, examples, incident, and arguments.

   Exercise 3, pp. 360-362 offers 5 paragraphs for analysis of development used.

   Exercise 4, pp.362-363, gives 20 topic sentences for which students are asked to select the most appropriate type of development.

3. Ostrom has a separate chapter (6) in which he deals with "Complex Types of Paragraph Development." He includes discussions of definition, comparison, contrast, combined comparison and contrast, and analogy. He provides many sample paragraphs and 10 exercises on p.55.

4. Writing: Unit-Lessons In Composition IA also includes whole sections devoted to definition (No. 16), classification (No. 17), comparison (No. 19), cause and effect (No. 24).

ACHIEVING COHERENCE WITH TRANSITIONAL DEVICES

After the instructor has presented coherence through order, he should discuss coherence through transitional devices.

In addition to a logical order, coherence is attained through the use of transitional devices. These are single words, phrases, clauses, symbols (and sometimes in longer papers—short paragraphs), which as Ostrom says (p.32) "show the relationship of ideas in successive sentences." They either "anticipate an idea that is to follow or refer to an idea already stated." By doing this they "serve as bridges that make the progress of thought easy" to follow.

Because the theme is in many ways simply an expanded paragraph, certain things are basic to both—choosing a topic suitable to the lenth of the paper, phrasing the main idea in a clear, concise statement, following some logical pattern of organization, keeping to the topic, and making transitions between ideas. Mindful of this parallel, the teacher should consider transitional devices in the following order: these used to link sentence to sentence, those used to relate paragraph to paragraph, and finally those used to connect one major division of a longer paper to another.

SENTENCE TO SENTENCE TRANSITION

A. Our text, *Guide*, pp. 51-53 contains a discussion with sample paragraphs of the use of direct and indirect links and an excellent list of direct links appropriate to join sentences containing various kinds of details—those contrasting ideas, those stating causes with sentences telling effects of those causes, those listing steps in a process, those containing descriptive details with a spatial relationship, etc. I have my students copy this list (pp.51-52) on a colored sheet of paper, which is easy to locate whenever they write in class or at home. As they use this sheet, they begin to expand the list on their own.

Exercise 9: A-E presents 5 scrambled paragraphs students are to rearrange on the basis of direct and indirect links and the type of order used. These seem somewhat difficult for many 12th graders.

B. Ostrom's *Better Paragraphs*, pp.32-33, includes a list of single-word and symbolic transitional expressions (numbers and letters) as well as some word groups. Below this he has two paragraphs--one with and one without transitional guides (good for overhead projector use). He also illustrates the use of numbers and letters as connectives.

Note: Ostrom includes under coherence a section entitled "Consistent Point of View" in which he shows how such things as person, tense, voice, number, tone, and objectivity affect coherence. There is another thorough section on pronoun reference. At the end of the chapter are two pages of exercises designed to teach these facets of continuity.

C. Warriner's *Complete Course*, pp.373-376 uses the distinction, pronouns and connectives, the latter of which are listed under descriptive, explanatory, and argumentative writing. Paragraph samples are provided.

D. *Enjoying English 12*, has a sample paragraph on p.24 followed by questions designed to help students see devices used to attain unity and coherence. Good for overhead use.

E. Ginn and Company"s *Writing: Unit-Lessons In Composition IA*, pp.36-40, "Contrast Ideas in Balanced Statements," contains a paragraph sample and a good discussion of the use of Parallel statements, which will increase coherence. (They went down to the camp in black, but they came back to the town in white (p.38).) See also the paragraphs on p.88 for an excellent example of the same. On pp. 119-123, in a section entitled, "Link Sentences with Connectors" there is a discussion with samples of "common linking expressions" and "built-in connectors." Practice 3, p. 122, looks like a good exercise for class and opaque projection discussion.

F. *The Lively Art of Writing* ontains a chapter on "Parallel Structure," pp. 143-153. This deals primarily, however, with parallelism within a single sentence.

G. The *Harbrace College Handbook*, p. 335 contains the following paragraphs in which coherence is obtained through the use of parallel sentences.

In the minds and in the ideals of Americans we have untouched natural resources that need developing just as much as the material treasure still tucked away in unused patents, in undeveloped river valleys, and in the atomic nuclei. For the next war, if one is still required to iron out national vanities, we shall need not so much manpower as brain power and alertness. For the continuing fight against disease, we shall need trained technical skills and unlimited resources in laboratory equipment and service. For the advancement of knowledge generally, we need a deliberate plan to free contemplative men for quiet and respected contemplation. For the realization of "fuller and more fruitful employment and a fuller and more fuitful life" we need a National Science Foundation and a country-wide awareness that governmental support for knowledge-research is henceforth basic in the national policy.

—Harlow Shapley

Reprinted from Harper's Magazine, October, 1945, p.317 on p. 335 of the handbook.

After Colonel Carter was gone home I went to work on my new horse. The old one, the pony, I used only for business: to go to fires, to see my friends, run errands and go hunting with my new shotgun. But the game that had all my attention was the breaking in of the colt, the beautiful cream-colored mare, who soon knew me—and my pockets. I carried sugar to reward her when she did right, and she discovered where I carried it; so did the pony, and when I was busy they would push their noses into my pockets, both of which were torn down a good deal of the time. But the colt learned. I taught her to run around a circle, turn and go the other way at a signal. My sisters helped me. I held the long rope and the whip (for signaling), while one of the girls led the colt; it was hard work for them, but they took it in turns. One would lead the colt round and round till I snapped the whip; then she would turn, turning the colt, till the colt did it all by herself. And she was very quick. She shook hands with each of her four feet. She let us run under her, back and forth. She was slow only to carry me. Following Colonel Carter's instructions, I began by laying my arm or a surcingle over her back. If she trembled, I drew it slowly off. When she could abide it, I tried buckling it, tighter and tighter. I laid over her, too, a blanket, folded at first, then open, and, at last, I slipped up on her myself, sat there a second, and as she trembled, slid off. My sisters held her for me, and when I could get up and sit there a moment or two, I tied her at a block, and we, my sisters and I, made a procession of mounting and dismounting. She soon got used to this and would let us slide off over her rump, but it was a long, long time before she would carry me.

—Lincoln Steffens

From The Autobiography of Lincoln Steffens, copyright, 1931, by Harcourt, Brace and Company, Inc. as reprinted on p. 354 of the Handbook.

There is still a good book to be written about the legend of the heroic West and the cowboy. The author would have to be a social philosopher as well as an historian. The legend has not been with us long. That West has had a very short history. It did not begin until the 'sixties, and its Homeric age was over before the century ended. It was created by a passing set of economic circumstances, by cheap open grazing-land in the Southwest, and good prices on the hoof in Kansas City. It could not survive the invention of barbed wire. Yet what a legend it has created!

—J. B. Priestley

Reprinted on p. 332 of the Handbook from Midnight on the Desert by permission of Harper and Brothers.

[redacted]

I. Also usable for overhead projection discussion of transition devices is this paragraph, written by Allen Chapel, a Park senior in 1966.

In William Golding's The Inheritors, Lec, who is supposed to be the leader of a small, primitive band of people, is intensely dependent upon his companions. The reader first becomes aware of Lec's reliance when he inherits the role of leader after the death of Mal, the previous head of authority. When faced with the new responsibility, he realizes that he isn't prepared to act in his new position. This is presented through his thoughts: "He was head of the procession not happily at the end of it. He wished urgently to talk to Mal, to wait quietly before him to be told what to do." Another time the reader realizes Lec's need for his friends is when he confronts the old woman, one of the bank, after coming in contact with the "new people." As soon as he comprehends the ideas that the old woman appeared not to see him, Lec feels a desperate necessity to be recognized. This is shown in the book: "The wise, old woman passed under the rock and he knew she had not seen him. He was cut off and no longer one of the people. All at once he was hungry for someone's eyes to meet his and recognize him." Finally, the reader discovers the most dramatic indication of his dependency when Fa, who had preactically acted as his master, is carried to her death over a thunderous falls. Because he had become so reliant upon Fa, Lec's very structure as a man seems to fall apart at her disappearance. Seconds after her death he was described. "The red creature stood on the edge of the terrace and did nothing. Then it turned and began to sidle along a path, crouched, its long arms swinging, touching the ground, almost as firm a support as the legs." Even though he is expected to act as a wise leader for his people, Lec has been shown to be extremely dependent upon them.

PARAGRAPH TO PARAGRAPH TRANSITION

Kierzek on pp. 115-116 of The Macmillan Handbook of English says that "Whatever has been said about connectives within a paragraph applies to connectives between paragraphs, except that here the connecting links may occasionally be longer. As within paragraphs, the links may be words or phrases; frequently these are the opening parts of the topic sentences. More rarely the topic sentence is preceded by an entire sentence of transition, and still less frequently the transition is paragraphed by itself."

A. Going on (p. 116) Kierzek says, ". . .your best method of learning how to use connectives is to analyze paragraphs written by experienced writers." He includes three: "one is a direct, straightforward exposition of observed details, arranged in chronological order; the second deals with ideas; the third is an unusual example of repetition and parallelism." These examples are quoted below:

Not all spiders spin webs, and of those that do, the best spinners are usually the females; frequently the males make only temporary "bachelor diggings," or dwell in the nests of the females. There are probably as many kinds of web as there are species of spiders that spin. The simplest sort is the delicate hidden trap made by the common house spider and called "cobwebs." A much finer web is made by the grass spider, who spins a filmy platform with a funnel-shaped hideout at the back; generally there is a vertical network above this which serves to catch flying insects who then tumble into the "parlor" below, where they stick fast and are soon greeted by the little hostess who darts out from the funnel.

But the finest type of all, the height of spider art, is the orb web, built on the principle of spokes banded by circumferential lines. Some are suspended horizontally, some vertically, some at an angle. These are made by many kinds of spiders, all over the world, but the commonest [illegible] is the so-called garden spider. Anybody with time and patience can watch the building of an orb web. True, most spiders are shy ladies and prefer to work at night, but if you will locate such a web by day, and take a flashlight out after dark, you may watch the spinstress on the job. It is well, though, not to shine the light directly on the web. The tricks of the trade are a guild secret.

The other day I had an [illegible] to watch a spider spinning [illegible] Her name was Miranda, according [illegible] scientific

Transition from preceding paragraph

Reference to "spinners"

Reference to "kinds"

Reference to "kinds"

Pronoun

Ref. to "kinds of web" above

Ref. to "orb web"

Repeats words
Connective

Connective
Refers to "spinstress"

Transitions referring to last idea of previous paragraph.
Pronoun "Her"

Miranda lays a few bands of it on the bottom	
half of the web, a few bands at the top. Then	Adverb
she goes to the bottom again and builds more	
concentric lines of what is, in essence, so	
much sticky fly-paper. Thus, working her way	Adverb
to the center, Miranda encounters the spiral	
scaffolding and begins to tear it out, as a	
tailor tears out basting threads. She does	Pronouns
not want to leave this nice, dry escape ladder	
for any fly to use! As fast as she removes it	Repetition
she replaces it with the sticky loops. But	Conjunction and pro[illegible]
she stops well short of the hub, her personal	
living quarters.	
At last the little mirac[illegible]	----
the toil of four and a half h[illegible], counting	
brief rests. It is the most [illegible] structure	Pron
built by any living creature. A bird's nest	
is clumsy beside it, and the [illegible] comb of	Pron
the honeybee monotonous and si[illegible]	
parison. The spider web is th[illegible]	
little engineer without diplo[illegible]	
metrician who never heard of E[illegible]	
weaver whose design never falter[illegible]	

---Donald Culross Peattie, "Spider Silk--Wonder-stuff of Nature," Nature Magazine, vol. 38, No. 6, pp. 290-291 (June-July, 1945). Reprinted by Macmillan, pp. 116-120.

The following selection shows the use of pronouns, transitional words, and some parallel arrangement of phrases.

As against this conviction, a colleague	Transition from preceding
looking over my shou[illegible] reminds me that in	par.
many places, the majority of the students would	
be dumbfounded if they were told that they at-	Pronoun
tended college primarily in order to study. They	Pronoun
go, he tells me, for gregarious reasons, with	Pronouns "they" "he"
their crowd from high school or prep school;	
they go to follow the fortunes of the team;	
they go to join fraternities or sororities; to	Parallel structure,
"make contacts"--future business connections--	word choice
and also to meet that "not impossible she." I	
confess that these strike me as thoroughly good	Pronoun
motives for youths of sixteen or seventeen to act	
upon; good, that is, on one general condition,	Repetition, Transition
which is that they be real motives and of rea-	Pronoun. Repetition
sonable intensity. The boy who thinks his career	
will be made if he only gets into the right fra-	
ternity is more to be pitied than censured, and	
there is usually a stupid father or older brother	
at the source of his superstition.	
Similarly, the student of either sex who is	Adverb
crazy about all members of the other indiscrimi-	
nately is also a "case" of unbalanced judgment	

that must be watched, precisely like the sports addict who lives wholly on statistics and biographies relating to his favorite game.	
But we must remember two things--one, that indulging such fads early in life is the best way of outgrowing them; wild oats for wild oats is frequently the best cure, and college is the proper place for feeding, forgetting, or shedding childish passions. The fraternity boys who called on an acquaintance of mine at a country university and begged him not to give one of them a high grade because the taint of intellect would degrade their club, ought to be made to feel as caddish as they in fact were.	Conjunction, Forecast of structure Ref. to preceding sentence
Besides which, the system that intermingles scholastic ratings with clannish snobbery ought to be revised in the direction of mutual independence.	Transitional word
Anyhow, not every child matures at the same rate and I have known delightful awakenings to the "true" meaning of life" take place within the last six weeks of the senior year.	Transitional word
It is always a little absurd and even suspect, but sometimes the longest ripening gives the richest fruit, and the "finished" gentleman of twenty is usually finished in too many senses of the word.	Pronoun

---From Jacques Barzun, Teacher in America. Copyright 1945 by Jacques Barszun. Courtesy of Little, Brown & Co. and the Atlantic Monthly Press. Reprinted on pp. 120-121 of Macmillan.

Fourscore and seven years ago our fathers brought forth on this continent a new nation conceived in Liberty, and dedicated to the proposition that all men are created equal.	Connects below with "now" Repeated later

Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battlefield of that war.	Words repeated: "nation," "dedicated," "that war"
We have come to dedicate a portion of that field	Pronoun, repetition
as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do	Pronoun. Repetition
this.	Pronoun

But, in a larger sense, we cannot dedicate--we cannot consecrate--we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract.	Conjunction. Phrase. Repetition. Pronoun "here" + "this ground" Repetition
The world will little note nor long remember what we say here, but it can never forget what they did here.	"here" + "this ground"
It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced.	"they" + "brave men"

It is rather for us to be here dedicated to the great task remaining before us--that from *these honored dead* we take increased devotion to	Parallel structure and repetition Ref. to "brave men" above
that cause for which *they* gave the last full measure of *devotion*; that we here highly resolve that *these dead* shall not have died in vain; that *this nation*, under God, shall have a new birth of *freedom*, and that the government of the people, by the people, for the people shall not perish from the earth. --Abraham Lincoln	Pronouns Pronoun and repetition Ref. to "Liberty" in first sentence

B. Chapter 7, "Connections Between Paragraphs," in *The Lively Art of Writing* has a good discussion of techniques and samples which might be used on the overhead. On p.94, for example, she shows first how two successive paragraphs occur without transition and then with transition. On p.105 she has an exercise in which the students are given seven pairs of topic sentences. The second sentence of each pair is to be related to the previous one with transition.

C. On p.353 of the *Perrin-Smith Handbook of Current English*, the authors say that "the easiest way to do this (connect one paragraph to the preceding one) is to phrase the opening statement of a paragraph so that it grows out of what you have just said." They illustrate this with the following five sentences from the first five paragraphs of an essay comparing "the matrimonial prospects of girls in women's colleges with those of girls in coeducational institutions."

. . . Yet surely a woman has as much --or as little--natural right to spurn matrimony as a man has.	End of first par.
Nevertheless not many of us today care to sing the praises of celibacy. . .	Beginning of second par.
Today we as a people set more store on marriage than ever before in our history.	End of second par.
This growing sense of the value of matrimony has boosted the prestige of coeducation among us . . .	Beginning of third par.
By contrast it is suspected that separate colleges for women . . . by supposedly cloistering the girls and reducing their contacts with men to social events, cut down chances of marriage.	End of third par.
In defense, the advocates of women's colleges have been a bit sniffy and condescending about the "matrimonial bureaus" which they say are operated on coeducational campuses.	Beginning of fourth par.

At times they have even implied that . . . only college girls of relatively feeble intellect will let themselves lapse into domesticity.	End of fourth par.
The American public has enough common sense to see that most of this is an elaborate whistling in the dark.	Beginning of fifth par.

--Lynn White, Jr., "Do Women's Colleges Turn Out Spinsters?" Harper's Magazine, October 1952, p.44. Reprinted on pp.354-355 of Perrin-Smith.

D. Although rather monotonous, the repetition of key words in the topic sentences in the following outline of a six-paragraph theme reveals how coherence is achieved between paragraphs of a theme. (*Enjoying English 12,* p. 169).

WHY DICKENS WAS DISAPPOINTED IN AMERICA

I. Dickens came to America with high expectations, but he was disappointed.

II. In New York he was disappointed in the condition of the Tombs Prison.

  A. The cells were without sufficient light.
  B. The prisoners were not allowed exercise in the open.
  C. A young boy was kept in prison merely as a witness.

III. Dickens was also disappointed in the streets in New York.

  A. There were pigs in lower Broadway.
  B. Dickens found the ugliness of the streets incongruous with his high hopes for the American experiment.

IV. Another disappointment to Dickens was Washington, the nation's capital.

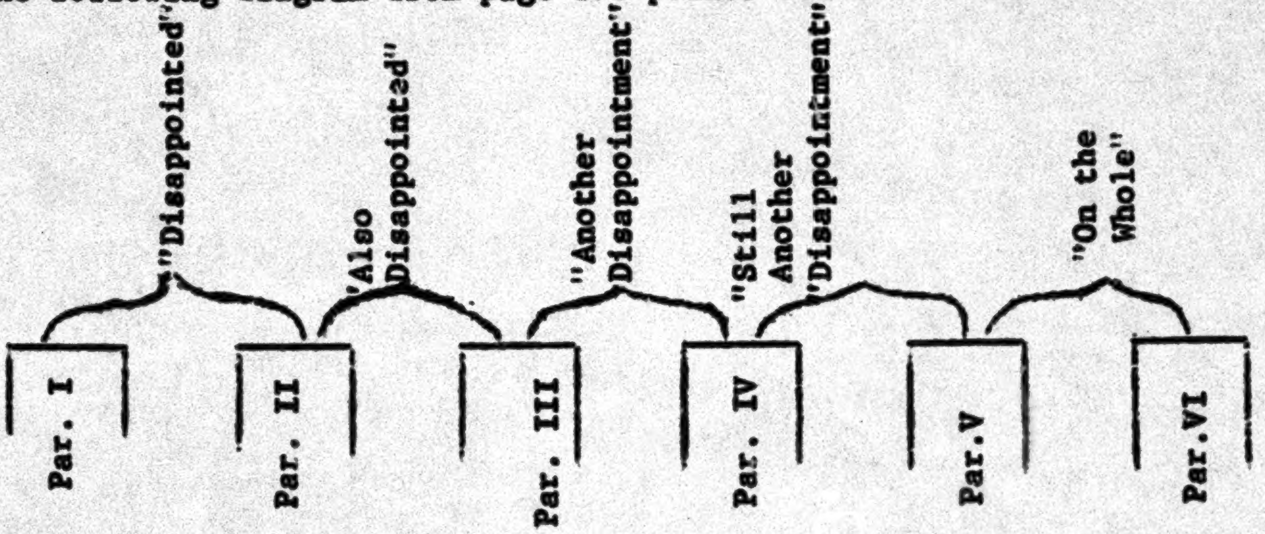
  A. He liked the Capitol building itself.
  B. The back yard of his hotel was very ugly.
  C. The many open spaces oppressed him.

V. Still another disappointment to Dickens was America's failure to pay royalties on English books.

  A. Payment of royalties seemed to him a matter of elementary justice Americans would recognize.
  B. In almost every speech Dickens referred to the injustice of the situation.
  C. Horace Greeley was one of the few Americans who defended Dickens' views on this matter.

VI. Though Dickens admired many things about America, he was on the whole disappointed; his expectations were too high.

The following diagram from page 170 points out the connectives used.



E. Linguistics & English Grammar, N.A. Gleason, Jr. pp. 450-451

This author suggests order or emphasis within sentences be used to put likes together (like dominos) to effect transition.

A smooth transition is often obtainable by selecting the proper form of a sentence. The following example will indicate how this works. One sentence is given in three versions, (37), (38), and (39). Each of these should be read in context, that is, between (36) and (40), as a continuous sequence of four sentences.

(36) One person in five shows no alpha rhythm at all--only small, complex, irregular pulsations from all parts of the brain, with no fixed frequency. In one in five also the alpha rhythms go on even when the eyes are open. (differences are being discussed)

(37) We have established a tentative classification of brain types in human beings on the basis of such personal differences.

(38) A tentative classification of brain types in human beings has been established on the basis of such personal differences.

(39) On the basis of such personal differences we have established a tentative classification of brain types in human beings.

(40) This system indicates differences in ways of thinking, rather than the relative success of people's thinking, as "intelligence tests" do.

Sentence (37) is the uninverted form. Sentence (38) is the passive (with by us from we dropped out as it almost certainly would be in this context). Sentence (39) has the adverbial phrase moved up to presubject position. In isolation all three are quite acceptable and very nearly equally good; at least there is no problem of front-heaviness or embedding in any of them.

However, as soon as the preceding and following context is read with them, sentence (39) becomes evidently superior to the other two. This can be only because it makes a better transition from the sentence before, to the sentence after, or at both places. To see how this obtains, it is convenient to consider the sentence as having three major components

a) we have established or has been established

b) a tentative classification of brain types in human beings, and

c) on the basis of such personal differences.

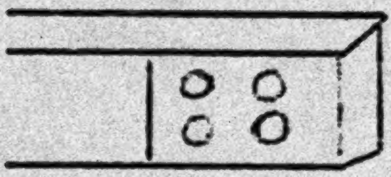
These are indicated in the diagrams below by the words established, classification, and differences--the key words in each fragment. The previous context, though it does no contain the word, is talking about differences. The following context is concerned with classification, indicating this by the use of a synonym system. We may, then, show the structure in which we are interested by the following diagrams:

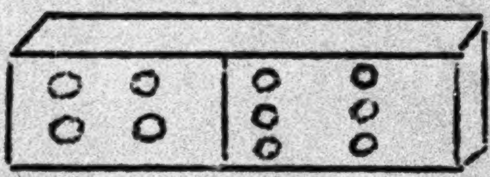
36: differences established classification differences system
(37) (40)

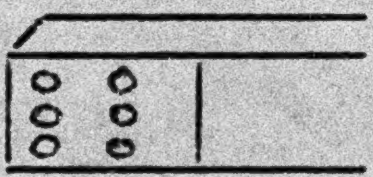
36: differences classification established differences system
(38) (40)

36: differences = differences established classification = system
(39) (40)

Version (39) has the effect of bringing the sentence element concerned with differences next to the context dealing with the same topic, and the sentence element dealing with classification next to the context for which system is the keynote. OTHER THINGS BEING EQUAL, PUTTING LIKE TOGETHER IN THIS WAY SMOOTHS THE TRANSITION FROM ONE SENTENCE TO ANOTHER. Sentence inversions of all kinds, therefore, find an important function in English prose in easing transitions from sentence to sentence. The more complex the writing, the greater is their importance. But even in fairly straightforward prose, order within sentences is a major device alongside of specific connecting elements (such as "therefore", "on the other hand") and pronoun anaphora.







SECTION B

THE TRANSITIONAL PARAGRAPH

The transitional paragraph is a short paragraph of one or two sentences. It is used for major transitions as from one main section of a long paper to another. In shorter papers the relation of subject matter is so close that the transitional paragraph is not needed and is usually out of place. But in complex organizations, the transitional paragraph helps to re-focus the reader's attention on the sub-thesis and to correlate them to his central idea. The paragraph of transition keeps the meaning clear by informing the reader of the structure of the larger organization. It differs from the developmental paragraph in that it is concerned with organization, not development of ideas. The following are examples of the transitional paragraph:

A. "Now, having established Mrs. Lincoln's general character, as far as it is possible to do so, we come to the profoundly curious and interesting study of her relation with her husband, and this should begin with the history of their marriage." --Gamaliel Bradford, "The Wife of Abraham Lincoln," *Wives*. Reprinted in John M. Kierzek, *Macmillan Handbook of English*, New York, 1954, pp. 513-514.

B. (Note especially in the following paragraph of transition the words and phrases which Mr. Mellanby uses to keep his time sequence straight.) This paragraph is somewhat unusual in its length. This length would only be appropriate in an exceptionally long, complex paper.

Before turning to the medical advances of the present century, let us just briefly recapitulate the changes that have been mentioned above. (Topic sentence) We have seen medicine emerge from a period of magic and religion to a stage where disease came to be accepted as a phenomenon of nature. *Following this* there came a time when the structure of the body was investigated; *this* led to the *further* stage in which clinical signs and symptoms and anatomical structures of diseased organs were correlated. *Ultimately*, the *present* era arrived, when the experimental method was seriously applied to the study of the body, with the result that big strides were made not only in knowledge of the actions of many organs, but also of the causes of diseases. *There were still*, *however*, at the beginning of the *present* century, many diseases which had been distinguished as entities but about which we know little or nothing as to causation or treatment, and, *although this is still the case*, the work of the last thirty years has helped to fill in many blanks. (179 words)

--Edward Mollanby, "Progress in Medical Science," from *Scientific Progress*, 1936, pp.116-117. Reprinted on p.113 of *The Macmillan Handbook of English*.

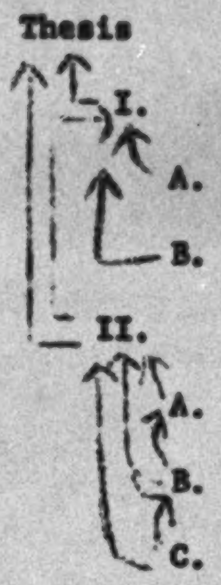
C. No such startling change in the habits of a people could have taken place place without far-reaching social effects. Let us glance at a few of them.

--Frederick Lewis Allen, *The Big Change*, p. 125

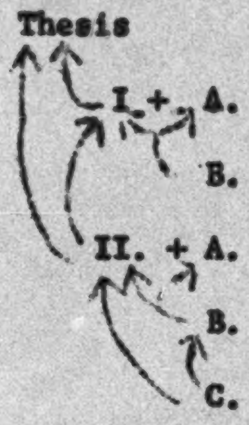
Reprinted in Porter G. Perrin and George H. Smith, *The Perrin-Smith Handbook of Current English*, Scott, Foresman & Co., Chicago, 1962, p. 355.

D. Samples of transitional paragraphs in context can be found in sample themes which follow.

The following chart indicates the transitional pattern using the transitional paragraph. The arrows indicate needed transition. "I" and "II" are transitional paragraphs stating the sub-theses.



The following chart indicates the transitional pattern where the functions of the transitional paragraph, including the statement of the sub-thesis, are combined with the development of the first major support idea. "I + A" and "II + A" are the paragraphs containing the transition and sub-thesis of the transitional paragraph and the first support idea.



Structural Pattern for Complex Essay Using Transitional Paragraphs

#1 Thesis paragraph - This paragraph includes, of course, the thesis statement but at least some indication of the divisions of the thesis (sub-theses) to give the reader an idea of the organizational pattern of the essay.

#2 *I. Transitional paragraph - This paragraph states the first sub-thesis. It should contain a direct reference to the thesis statement to make the relationship of its support of the thesis idea clear. (It may also forecast the development of paragraph "A," which follows it.)

A. This paragraph states and develops the first major support idea of sub-thesis "I." The first sentence should include transition to "I."

#4 B. This paragraph states and develops the second major support idea of sub-thesis "I." It must make smooth transition from paragraph "A." Again, as with paragraph "A," it must include a reference to sub-thesis "I" to keep this relationship clear. (This same pattern of transition is repeated in any additional major support paragraphs as "C," "D," etc.)

#5 *II. Transitional paragraph - This paragraph states the second sub-thesis. Again it should contain a direct transitional reference to the thesis statement. (Again it also may forecast the development of paragraph "A," which follows it.)

#6 A. This paragraph states and develops the first major support idea of sub-thesis "II." The first sentence should contain transition to sub-thesis "II."

#7 B. This paragraph states and develops the second major support idea of sub-thesis "II." It must make smooth transition from paragraph "A." In addition, as with paragraph "A," it must include a reference to sub-thesis "II" to keep this relationship clear. (This same pattern of transition is repeated in any additional major support paragraphs as "C,""D," etc.)

(If there are any additional sub-theses, they should follow the identical transitional pattern of sub-thesis "II,")

#8 III. Conclusion - In a complex paper of this nature, the paragraph will often tie together the sub-theses (the major support ideas) and re-state the thesis sentence in view of this development of the sub-theses.

* An alternate for a shorter paper would be to delete I and II (paragraphs 2 and 5) and replace them with a transitional sentence in IA. and IIA, (paragraphs 3 and 6). This sentence would be the first sentence of the paragraph and would serve the same transitional functions as the transitional paragraph.

SECTION C

Model Assignments Emphasizing Coherence #1

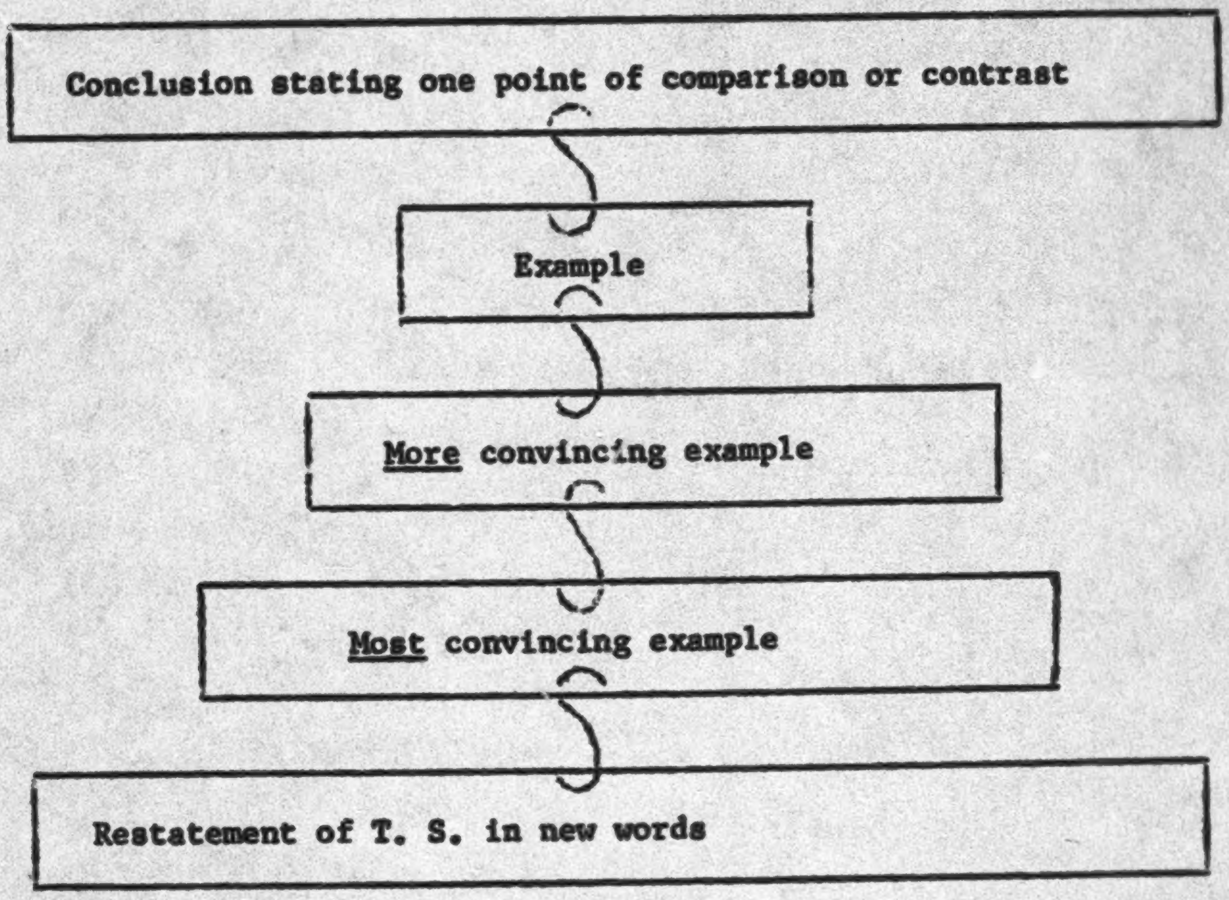
Write a one-paragraph theme in which you either compare or contrast the Eliza Doolittle of Act I and the Eliza of Act 5 in Shaw's Pygmalion.

Limit the topic to one specific similarity or one specific change. Do not make the mistake of trying to include changes in her attitude toward Henry, changes in his appearance, and changes in her self-confidence in one paragraph.

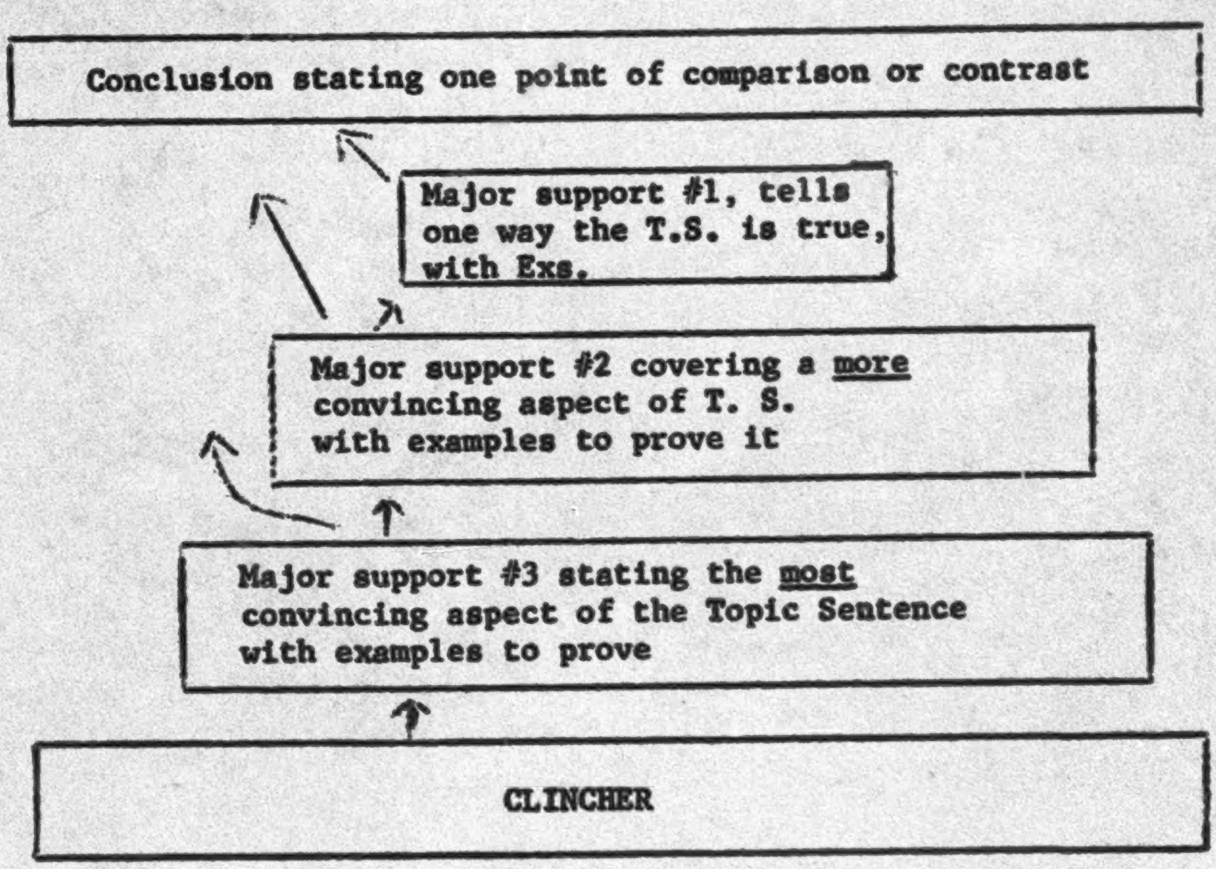
Include a clincher sentence.

To aid in achieving coherence in this paragraph, use both direct and indirect links and a combination of the following: deductive order, order of increasing importance, and arrangement to bring out a comparison or contrast.

A diagram of a short paragraph written for this assignment might look like this.


Conclusion stating one point of comparison or contrast
Example
More convincing example
Most convincing example
Restatement of T. S. in new words

A diagram of a longer paragraph involving major and minor supporting points would look like this.


Conclusion stating one point of comparison or contrast
Major support #1, tells one way the T.S. is true, with Exs.
Major support #2 covering a more convincing aspect of T. S. with examples to prove it
Major support #3 stating the most convincing aspect of the Topic Sentence with examples to prove
CLINCHER

Below are three examples of student paragraphs written for a similar assignment. However, these students were not required to follow order of importance for their support, and the second and third follow more the chronological than the order of climax. Nevertheless, they could be used for a class discussion. What is good about them? What is poorly done? How should they be changed to meet the assignment above?

Eliza's appearance was more refined after her transformation. Her physical looks changed from dirty to clean. When she was a flower girl, she was messy and ragged; Eliza now is bright and attractive. Her clothes had a big change after the transformation. While she was a flower girl, she wore a sailor hat, a long black coat, a shaggy brown skirt, and worn boots. The transformed Eliza wears beautiful dresses and coats with expensive jewlery. Eliza's speech had the largest change. Instead of using her low cockney accent, she now uses high society English. Eliza has attained a very refined appearance since her transformation.

> This person seems to have the right idea as far as organization is concerned, but he tries to cover too much and consequently doesn't say much about anything. Better to discuss only the refinements in her speech and furnish some concrete support in the form of quotations. The paragraph also needs direct links between major supports. The word choice is not good.

Eliza's Sensitivity

Eliza retains her sensitivity of feelings throughout the entire play. This is first expressed when the note taker writes down all that Eliza says. Eliza immediately springs up terrified and says, "I ain't done nothing wrong by speaking to the gentleman. I'm a respectable girl." Even after the note taker tells her that everything is all right Eliza, still hysterical, says, "I take my Bible oath I never said a word." Eliza again shows her sensitivity of feelings when she comes to take speech lessons from Higgins. Higgins calculates that Eliza has offered him two fifths of his income Higgins would make sixty pounds. Rising terrified Eliza says, "Sixty pounds! Oh-." Eliza shows her sensitivity after the experiment is completed when Higgins tells Pickering what a bore the experiment has gotten to be and how glad he is that it is over. Eliza throws Higgins' slippers at him and says, "I'd like to kill you, you selfish brute. You thank God its all over, and that now you can throw me back again there (in the gutter), do you?" Finally, Eliza shows her sensitivity of feelings when she tells Higgins that she can do without him and Higgins replies, "I know you can. I told you you could." This wounds Eliza and she says, "I know you did, you brute. You wanted to get rid of me." This quotation shows that despite other changes, Eliza does retain her sensitivity of feelings.

> There is a better attempt at transition here, but the teacher should point out the need for less repetitious indirect links. The phrase, "sensitivity of feelings," is redundant. To comply with the assignment, one could use this topic sentence and deal first with how sensitive Eliza is at the beginning and then with how sensitive she is at the middle and end - using order of importance to arrange the support under each.

Eliza's dependence on Henry slowly declines as the play progresses. To begin with, this *dependence* is shown by her *waning* need for speech lessons. At the start, Eliza *needs* Henry to rid her of her Cockney accent. By the close of the play, Eliza's English improves to such an extent that she no longer *needs* Higgin's assistance. Furthermore, as the play develops, Eliza *eliminates* still another area of *reliance* on Henry, her appearance. It progresses from the aura of a messy, unkempt flower girl to the stature of a tidy, well-groomed lady. *Initially* Henry must select the proper clothing for Eliza; *later* she has no trouble determining her own proper wardrobe. *Moreover*, Eliza's *reliance* on Henry for proper social graces *decreases* substantially. *At first*, Eliza counts on Henry to make her feel confident with people, but she *gradually* forms her own air of dignity and refinement. At Eliza's *first* social debute she *needs* Henry to get her out of an uncomfortable situation; in the *final* scene she is able to make such statements as, "Henry, that is not a proper answer to give me." *Consequently*, by the end of the play Eliza no longer *relies* on Henry to the degree that she does at the start.

> The transitional devices are more subtle and varied here than in paragraph 2. The students could use the same general topic - perhaps change the Topic Sentence to something like, "The Eliza of Act II is far less dependent upon Henry than the Eliza of Act I." Although the organization is basically chronological, order of importance could be used for arranging the supporting details under each of the two divisions, dependency shown in Act I and dependency shown in Act V.

Student Assignment #2

1. Write a 5-6 paragraph theme in which you use as your thesis statement an original observation about the character of Tess in Hardy's *Tess of the D'Urbervilles*.

   Introduce the thesis in a short introductory paragraph (Underline the thesis in ink).

   Then support this thesis with 3 or 4 middle paragraphs, in which you may or may not use major and minor support to develop each topic sentence (Underline each topic sentence in pen and ink).

   Restate the thesis in other words in a short concluding paragraph (Underline this restatement in ink).

2. Apply what you have learned about coherence by using direct and indirect links to bridge sentences to sentences within paragraphs and to connect paragraphs to paragraphs. Underline these transitional devices (including those in the topic sentences) neatly in red pencil.

3. To further insure coherence use the order of increasing importance in arranging 1) your supporting paragraphs and 2) your support within each paragraph. See diagram on succeeding pages.

4. You may want to try using inductive order in at least one paragraph.

5. Follow the St. Louis Park Form Sheet, and write on every other line. Surround each page with a 1-inch margin.

6. This theme is due on ______________________ at the beginning of the hour.

SAMPLE OUTLINE: written by a 12th grader on Lord of the Flies

THESIS: Through his attitude toward killing, Jack's degeneration from civilization to vicious savagery is revealed.

T. S. #1: To begin with, Jack is hesitant to kill a living creature.

T. S. #2: When he does kill for the first time, he feels a mirthful pleasure in his achievement.

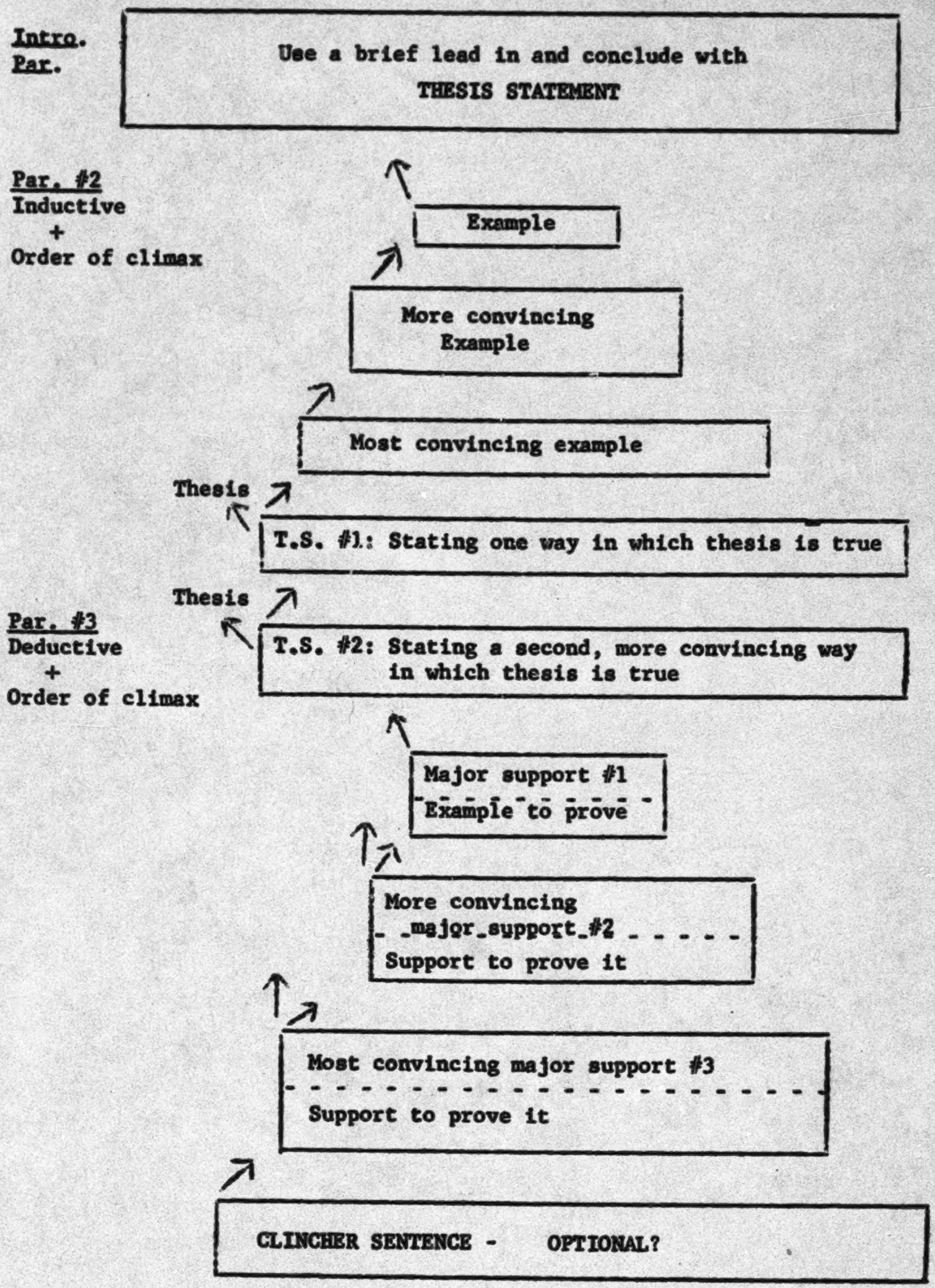
T. S. #3: Later, Jack reveals an absence of emotion towards killing human beings.

T. S. #4: His most climactic degeneration towards savagery is Jack's resolution to use killing as an effective means of settlement.

RESTATEMENT: As a result, Jack's position towards killing reveals his regression from civilization to vile savagery.

TITLE: Jack's Degeneration to Savagery

5 - Paragraph Theme



Intro.
Par.

Use a brief lead in and conclude with
THESIS STATEMENT

Par. #2
Inductive
+
Order of climax

Example

More convincing
Example

Most convincing example

Thesis

T.S. #1: Stating one way in which thesis is true

Thesis

Par. #3
Deductive
+
Order of climax

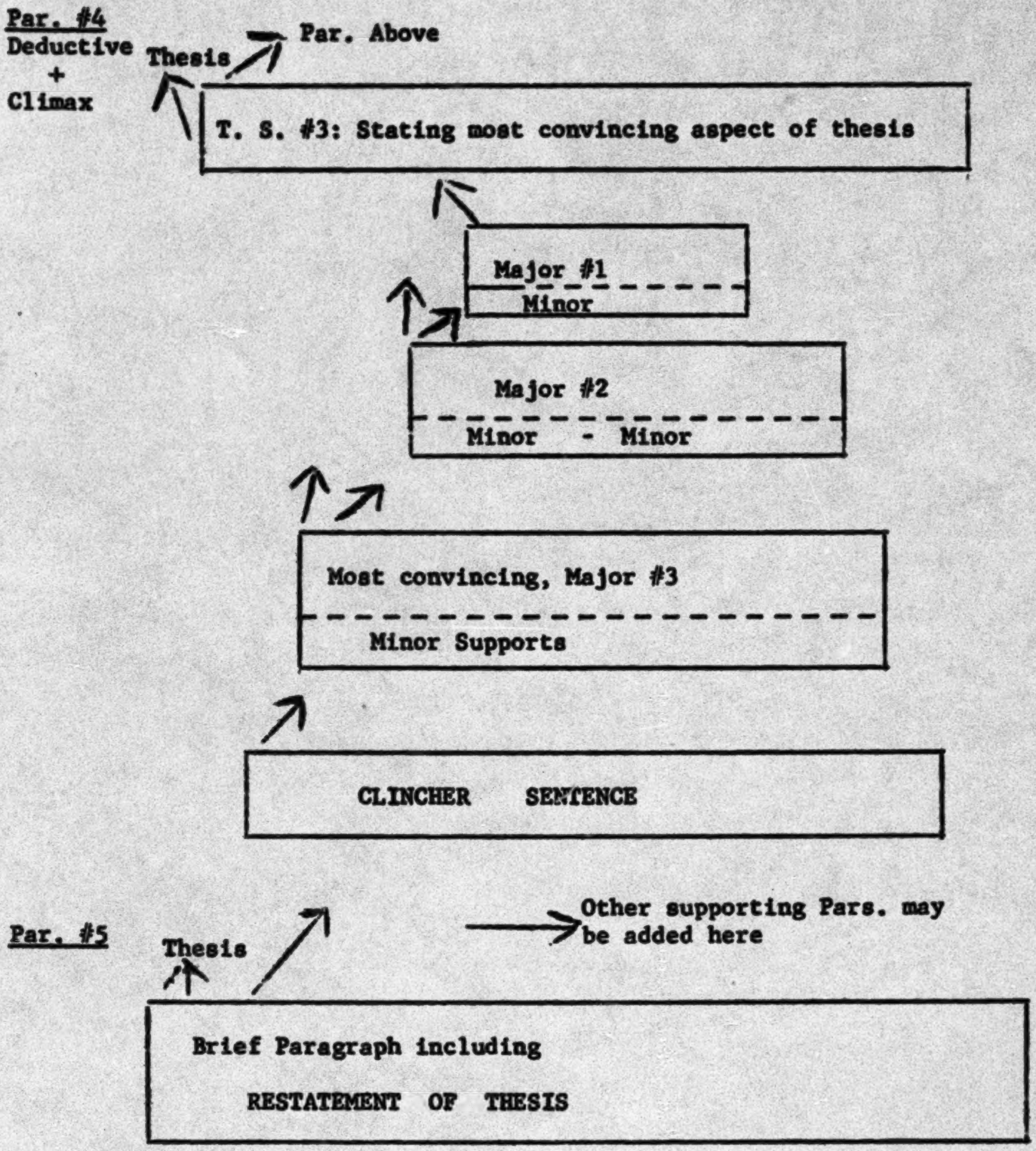
T.S. #2: Stating a second, more convincing way in which thesis is true

Major support #1
Example to prove

More convincing
major support #2
Support to prove it

Most convincing major support #3
Support to prove it

CLINCHER SENTENCE - OPTIONAL?


Par. #4
Deductive
+
Climax
Thesis
Par. Above
T. S. #3: Stating most convincing aspect of thesis
Major #1
Minor
Major #2
Minor - Minor
Most convincing, Major #3
Minor Supports
CLINCHER SENTENCE
Par. #5
Thesis
Other supporting Pars. may be added here
Brief Paragraph including
RESTATEMENT OF THESIS

ARROWS INDICATE PATTERN OF TRANSITION

Analyzing Our Tess Themes

Theme A

Being oppressed by misfortune may result in a guilt complex. Such is the case of Tess, in the novel Tess of the D'Urbervilles by Thomas Hardy. Tess becomes burdened with guilt by being the victim of a chain of misfortunes.

The death of the family horse is the first misfortune that makes Tess feel guilty. "Tis all my doings--all mine," is Tess's reply to her family. "No excuse for me--none." She blames herself for the horse being hit, and consequently has to take upon herself some new means of supporting the family. "Well I killed the horse Mother," she said mournfully, "I suppose I ought to do something."

Having to turn to Alec D'Urberville for the support of her family increases the burden of Tess's guilt. Alec, being a supposedly wealthy relative of Tess's family, is an egotistical playboy who uses Tess's naivete to his own advantage. Thus, Tess's excursion results in her being raped. Because "the serpent hisses where the sweet birds sing," it is seen that there may be evilness lurking behind goodness. The rape heavily plays upon Tess's conscience to such a degree that Tess becomes indifferent to life itself. Hardy describes her guilt as "Her depression was terrible, and she could have hidden herself in a tomb."

Tess's guilt reaches it's climax when it stands between herself and a happy life with Angel Clare. Tess's realization of her love for Angel only antagonizes her when she refutes to him, "I cannot be your wife." Her efforts to reveal her affair with Alec, are only in vain, as Angel insists that they wait until after the marriage to speak their hearts. This increases Tess's guilt complex although she complies with Angel's request. Due to the fact that Angel cannot accept an impure woman, it finally results in Tess's killing Alec to release her guilt for once and for all.

The course of events that compiles Tess's guilt are those of the obligation to support her family, her affair with Alec, and finally her struggles with Angel's love. Due to Tess's being a victim of circumstance, she is motivated by her guilt.

Analyzing Our Tess Themes

Theme B

"Tess of the D'Urbervilles" is a story of a young girl who, through no fault of her own, goes through life suffering great hardship.

As we see Tess in the beginning, she is seventeen and already resigned to a hard life. Both Tess's parents were irresponsible. Her father was lazy and drank all the family income. Her mother didn't feel responsible for her children and often left with her husband for the inn leaving Tess to care for the household. After the discovery of their ancestory both parents became expedient. Tess's father quit working altogether and sat around thinking of ways to restore the family name. Tess's mother made plans to send her to Mrs. D'Urbervilles in Trantridge to "claim kin."

Another hardship which Tess endured was her seduction by Alec D'Urberville. Her father refused to let the parson in the house to baptize the baby because he was afraid that the parson would just pry into his affairs. Tess had to baptize her own baby and then bury him without the aid and blessing of the church. Two and one half years later she decides she can no longer live with the town of Marlott and goes away to work on a dairy farm. Here is where she meets and falls in love with Angel Clare.

As a result of being seduced by Alec, the love she finds with Angel is destroyed. After Angel and Tess are married, they confess to each other their sins. Tess forgives Angel for his experience thinking she would recieve the same reaction. Angel tells Tess that he was in love with an image and that he must go away until he can accept the situation. After Angel has left for Brazil, Tess cannot bear to live with her family so she goes to work on another dairy farm. Here Tess meets Alec once again and finally after much persuasion, agrees to go live with him. When Angel returns, Tess kills Alec and rejoins Angel. After being together five days, they are caught and Tess is hanged.

From beginning to end, hardship prevails over Tess's life.

Analyzing Our Tess Themes

Theme C.

Capital Punishment

Most people try to learn by their mistakes so they will not repeat them. Going one step further, Tess not only learns by her mistakes but makes sure she will not forget them. In other words, she frequently shows self-discipline which does not allow for quick relief from past transgressions. Tess is determined to punish herself severely for her mistakes until she pays for them in full.

To begin with, she feels she must repay for her carelessness causing the death of the family horse, Prince. Her first step is to visit her supposed relatives, the well-to-do D'Urbervilles to get help upon the request of her mother. She shows her annoyance of the idea when she says, "If there is such a lady, 'twould be enough for us if she were friendly--not to expect her to give us help." But even this annoyance is suppressed by her feelings of guilt and her decision to go is summed up when she says, "Well, as I killed the horse, Mother, I suppose I ought to do something." Furthermore, upon the request of Joan Durbeyfield, Tess accepts Mrs. D'Urberville's offer to work for her. This is done against her will also, since she has contempt for Alec D'Urberville, who adores Tess. However, she finally accepts the job to eventually be able to pay for a new horse. In the end, Alec is able to win over Tess in spite of her opposition. Because of her naivety due to her mother's selfish wishes of eventual marriage, Tess was led to the raping. And because of Alec's feeling of obligation toward her now, a new horse is bought for the family. It is clearly shown that due to Tess' feelings of guilt she feels she must listen to her mother's wishes and eventually pays greatly for her carelessness of Prince.

So that her family will not be harrassed by neighbors because of her past, Tess leaves them to find work. She also sends money home continually from either her allowance from Angel or her own wages to support them. In the end, Tess consents to live with Alec so he will provide for her family, having no roof over their heads at this time. It is obvious that Tess punishes herself to repay her family after having caused them disgrace concerning her affair with Alec.

Tess has great guilt feelings about her affair with Alec and punishes herself as far as Angel is concerned. At first she does not consent to marrying Angel. Because of her past experience with Alec, she does not consider herself pure enough for marriage. For this reason she feels Angel deserves someone better. Although she loves him, she punishes herself by not consenting to marriage. Even though she might lose Angel, Tess feels she must relieve her conscience by telling him the truth about Alec. Before marriage she tries to tell him many times, but Angel always silences her. Afterwards, she thinks to herself, "It was wicked of her to take all without paying. She would pay to the uttermost farthing; she would tell there and then." Moreover, Tess punishes herself further by accepting Angel's decision to leave her after having revealed this truth. Even upon their departure, she does not put up a fuss. Had she done so, Angel might have come back to her. This is shown when Hardy says, "If Tess had been artful, had she made a scene fainted, wept hysterically, in that lonely lane, not withstanding the fury of fastidiousness with which he was possessed, he would probably not have withstood her. But her mood of long-suffering made his way easy for him..." Because she has made a mistake about someone she doesn't love, she punishes herself by giving up someone she does love greatly.

Tess' nature to punish herself for a long time after making a mistake is frequently shown in Hardy's novel. Because of her parents' influence and the moral values at that time, Tess is committed to great suffering for her few small crimes.

Below are the main ideas brought out in our evaluations of Themes A, B, and C. The following criteria (stressed in earlier class sessions and writing assignments) were used to judge them.

1. A good thesis statement with the main ideas in the main clause

2. Topic sentences which develop the thesis (also having main ideas in main clauses)

3. Direct and indirect transition to guide the reader to see the relationships between major and minor ideas (as well as transition to place events of the story referred to in supporting sentences)

4. Convincing supporting material arranged in major and minor order or going directly from the topic sentence to specifics

Tess Theme A

1. Basic outline not parallel. Thesis key words: Tess, burdened with guilt, victim, chain of misfortunes. We expect a pattern to be followed. Each topic sentence should state some misfortune of which she is a victim and tell how it increases her burden of guilt. Topic sentence #1 sets up this pattern. #2 mentions an event and says guilt is increased. But the third sentence makes guilt a cause and not a result, destroying the unity of the theme.

2. The writer doesn't develop his ideas. He talks "about" them. No major and minor support.

3. Certainly the act of being raped should be the subject of topic sentence #2 instead of her having to turn to Alec for support, which was a minor event leading to the rape.

4. The first sentence is a poor lead-in to the thesis. It isn't true as stated

and would set the reader against the writer rather than draw him along. It could be revised to say something like "misfortunes for which one considers himself responsible." The writer, however, should give a few examples of what she means before going into the thesis statement.

5. Conclusion brings in a new idea. Thesis says she's "burdened by guilt." Conclusion says she's motivated by guilt. Which do you want to prove here?

6. Considering what had been taught previously, we judged this theme "below average."

Tess Theme B (Here we dealt primarily with the basic outline and how it could be improved with revision.)

1. Better to put main idea into the main clause of thesis rather than a subordinate one.

   Student-suggested revisions:

   A. Tess, the protagonist in Hardy's Tess of the D'Urbervilles, goes through her life suffering great hardship, through no fault of her own.

   B. Tess suffers great hardships innocently throughout her life.

2. Student revisions of topic sentence #1 follow. We decided that the key words of the thesis were Tess, suffers hardship, no fault of her own and that each topic sentence should name a specific hardship, establish that it was not her own fault, and include transition.

   A. From the moment she is born Tess has to suffer a difficult homelife because both her parents are irresponsible.

   B. As a result of her irresponsible parents, Tess must bear the burden of the care of their family.

3. Student revisions of T. S. #2

   A. Later on, Tess was forced to bare the stigma resulting from the rape and the birth of her illegitimate child.

   B. Another hardship Tess must bear is the guilt complex she acquires as a result of her seduction by Alec D'Urberville.

4. Student revisions of T. S. #3

   A. The ruination of her love for Angel, resulting from her affair with Alec, is the greatest hardship Tess must bear.

   B. The greatest suffering, which comes to Tess, is the mental anguish resulting from Angel's rejection of her love.

5. Considering what could be expected of this student on the basis of what had been taught previously, we judged this theme also "below average."

Tess Theme C

1. This person develops her ideas in a convincing manner. T. S. #2, however, would be strengthened with additional support. She did try the inductive approach here and gets credit for that.

2. The phrase, "self-discipline," in the thesis paragraph is a key one, but it needs to be revised so that it expresses the idea the writer wants to convey.

3. Use of good transition, especially in paragraph two.

4. Third topic sentence should be revised. Last part vague. This paragraph needs additional transition.

5. Last sentence introduces new ideas not established in the theme.

6. We judged this theme "better than average."

Sample Comparison-Contrast Theme Using the Transitional Paragraph

1. Read one novel in translation from the list supplied.

2. Develop a comparison-contrast theme based on two characters in the novel. Compare and contrast a single trait or attitude. You may begin with two different attitudes or different degrees of the character traits and show how they lead to the same result or begin with the same attitude or trait and show how it leads to opposite or different results.

3. Organize an outline using the third type of organization. (See the outline on methods for comparison-contrast organization.)

4. Make the transition between paragraphs and the transition from major support ideas to the thesis sentence clear. Use transitional paragraphs to introduce the major support ideas and to make transition back to the thesis sentence.

Student Sample

Beyond Sing the Woods

Trygve Gulbranssen

Throughout most of their lives together, Therese and Dag, hero and heroine in Beyond Sing the Woods, by Trygve Gulbranssen, developed different attitudes toward their home village of Bjorndal and its people. However, these attitudes merged into a mutual feeling between them in the latter part of their lives.

*This early separation of attitudes could be clearly seen in each character. Therese developed a genuine concern and love for Bjorndal. In contrast, Dag had an inherited sense of revenge, thus establishing a deep bitterness toward the village.

Because of her characteristic interest, Therese spent most of her time helping the people. hoping to generate some of her love. Upon arriving at Bjorndal, she felt the newness of her world and the tasks that would lie before her. "This was a whole new world of men and beasts; not wayfarers and horses which came and went such as she had been accustomed to, but creatures who would be in her charge forever."

*Transitional paragraph - It makes reference back to the thesis paragraph ("This early separation of attitudes") and forecasts the development of the first sub-thesis in the following two paragraphs.

No longer was her life to be useless, but rather it would have meaning and accomplishment. Bjorndal had given so much to her that she couldn't help but give some back. As a result she was never idle, always doing something for her family and neighbors with great courage. "Therese began to play a great part in the life of every home in the village. She came when there was illness and death, bringing clothes and food ...and a feeling of security." No one knew how she could do so much, but because of it she became respected and loved. Differing from Dag, she had little time for self-interest, only time for concern for others. "Therese ruled with ever increasing majesty and greatness of hear." Thus an attitude of love stemmed from Therese.

In contrast, Dag's bitter attitude and revenge lead him to a life centered on money rather than on people. Because of his good fortunes with Bjorndal, his clever investments, and Therese's inheritance, Dag became very wealthy. His responsibilities to the people of Bjorndal soon bowed to this dominating wealth. "That contentious spirit, which was Dag's inheritance, could not be stemmed in one man's lifetime; ... he gradually came to realize the power that governs the world. The hard way of money became the outlet his spirit sought." Money claims much of its owner, and Dag became its victim. The resulting spiteful attitude was exemplified in his harsh dealings with people. "He never failed to extort the uttermost that was due to him, no matter how badly his debtor was placed." Seldom was any kindness shown by him toward the people of Bjorndal. His words were few and abrupt, and his face gradually took on a "stamp" of mistrust. In Dag's eyes he owned the people, thus establishing his lust for power. Further evidence of his concentration on wealth and the degeneration of any good attitude is seen in his ceased visits to the woods. As his journeys to town for business deals increased, he no longer found time to go to the woods. The woods had been the source of his outstanding character in his early life, and now it was cut off. His defiant attitude was sharpened. During the period of the separation of attitudes between Dag and Therese, his first thoughts were for money whereas hers were for him and others.

*As they grew older, this difference in attitude no longer existed. Therese continued to love the people and show them their due kindness. Similarly, Dag attained this attitude after realizing his mistakes.

Revealing her true attitude toward the people, Therese continued to love them. Even after the death of her third child, she did not cease to help the people. When she fell and no longer could move about, she still was a great influence. "People had come to her for advice and help in their trials, and her valiant spirit had dominated her own sufferings and the sorrows of the village." All people, old and young, had benefited from her love and concern. Her death left a real need in Bjorndal. "Afterward, both in the village and about the manor, it was deathly still. Men walked quietly, almost shyly".

*Transitional paragraph - It makes reference back to the thesis paragraph ("this difference in attitude") and to the preceding paragraph ("Similarly, Dag attained"). It also forecasts the development of the second sub-thesis in the following two paragraphs.

By realizing his mistakes and submitting himself to that which he knew was right, Dag came to show similar affection. The first glimpse of a change appeared after Therese's death. "He grieved that he could not grieve as he should over such a one as she had been; and as he mused upon this, this much of a miracle took place. He began to perceive his own sickness." This shame hung over him like a debt which he couldn't pay. It caused, though, a beginning in change of attitude. Gradually he dealt more kindly with people and even let them stay at his house. People noticed that he took fewer journeys to town, thus decreasing his concentration on money. Consequently, Dag had more time to go into the woods. The smell and sound of the woods reminded him of his youth and caused him to search for something within himself that he had lost. "It was this - the human being in him which was gone. Perhaps these memories of the woods helped a little and caused the dried up roots of him to sprout...After the first walk in the woods, Old Dag's face had already another look, less slanting, less crooked than in these last years." Further evidence of the breakdown of his bitter attitude is revealed during the Christmas with Adelaide. As she played the spinet, memories of Therese and his past life returned to Dag. He then gave Therese's brooch to Adelaide, a definite act of kindness. Finally, Dag's toughest struggle revealed his attitude of love. Colonel von Gall had asked, on behalf of all Borgland, for help in their debt. Among his possessions, Dag owned this village also. He struggled between making them pay or turning over the papers. "Ambition which had grown unmarked...was at its climax now. His power knew no bounds...Defiance seemed to have been engendered in him." Despite his desire for revenge, the reflections of money and power became overshadowed by the illumination of his family and God. "Dag's face smoothed out, and something like a sad gentleness crept over his hard features." At last, Dag submitted and with love let von Gall go.

Thus Dag came to love the people of Bjorndal as Therese had although the two of them had maintained different attitudes in their early lives.